*ALICE JOYCE*

WHERE ACTS ARE THIS WEEK
AND HOW THEY DID LAST WEEK

# *The* INFANT-ry

FIRST LINE in Perfect Pictures

## Jane and Katherine Lee

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Rogers Film Corporation, Capitol Theatre Building
Broadway at 51st Street, New York City

# Jane and Katherine Lee

*Universally recognized as the youngest screen stars in motion pictures*

# ANNOUNCE

Beginning September first, nineteen-nineteen their company will release monthly twelve two-reel comedy playlets.

They are presented by Louis T. Rogers.

That pictures from popular plays will be written by well-known playwrights.

That stories will be written by famous authors.

Their director is Tefft Johnson.

Their scenario for the first playlet was supplied by Philip Bartholomae.

Releasing plans will be furnished shortly through the trade papers.

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**Rogers Film Corporation, Capitol Theatre Building**
**Broadway at 51st Street, New York City**

THE DRAMATIC MIRROR

LOUIS R. REID, Managing Editor

## More Plays Presented Despite Hot Weather —Prohibition Changes Lines in Plays— Brady Keeps up Skill at Picking Winners —Many Bolshevism Dramas Coming— The Friars Want Gleason in Congress

WHILE several plays succumb to the hot weather others are being brought in from nearby summer resorts in defiance of the heat in order to bear out the recent tradition that the theatrical season no longer has a definite beginning and end. Last week when the temperature was establishing new records for this vicinity William A. Brady stole a march on Cohan and Harris and A. H. Woods and produced a new "thrill and mystery" play and this week three new productions are added to the lengthy list of attractions on view. Time was when the season was not officially opened until John Drew appeared at the Empire. With the growth of fierce competition between the producers of summer shows, however, the Drew distinction has passed on like many another cherished feature of the stage.

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THE coming of prohibition has brought about some changes in the lines and action of various plays. Particularly is this noticeable in "La La Lucille." It will be recalled that in the hotel scene John E. Hazzard makes many references to the bar, considering it as a sort of refuge from domestic complications. On the night of July 1, however, the comedian had to change the spirit of his dialogue. And so as an exit line he declared that he "guess he'll go down to the place where the bar used to be." At that remark the audience had the best laugh of the evening. Even Lawrence Reamer who was witnessing the performance a second time was observed in a deep chuckle.

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SPEAKING of Mr. Hazzard he has just joined the player colony at Great Neck, L. I., having purchased a house at the North Shore resort. Among the people of the theater already located there are George M. Cohan, Joseph Santley, Ivy Sawyer, Donald Brian, Ernest Truex, Jane Cowl, Olga Petrova, Raymond Hitchcock and Guy Bolton. There are also large actor colonies at Bayside, Douglaston and Rye, proving that players often have a love of domesticity that is generally denied them by chroniclers of the stage.

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WILLIAM A. BRADY seems to have kept up to betting form in the Dempsey-Willard mauling. On Saturday he was said to have won $25,000. This sum jumped to $50,000 on Sunday. Monday it leaped to the astounding figure of $100,000. probably because Mr. Brady's press representative had returned to work after the week-end. However, it is known that the producer who has an uncanny skill at picking winners whether they be presidents, ponies or prize-fighters acquired a small fortune through his faith in Dempsey. An average of the total sum reported would make the amount over $58,000.

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WHAT has become of the old-fashioned manager who used to announce his attraction as "The Best Play in Town?"

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IT has always been considered good publicity on the part of theatrical managers to invite notables visiting the United States to their attractions. The invitations are numerous throughout a season—but the acceptances are few indeed. Smith and Golden were the victorious managers last week. They succeeded in having President Pessoa of Brazil as a guest of "Three Wise Fools" at the Criterion Theater one night last week and obtained considerable newspaper space as a result. F. Ziegfeld, Jr., is trying desperately hard to get Major Scott, Commander of the dirigible R-34, to attend the "Midnight Frolic." At least he is first in the field with an invitation.

• • •

EDWIN WALLACE DUNN is pressing Samuel Hoffenstein hard for poetry honors among press representatives. Mr. Dunn is singing metrically about "The Royal Vagabond," declaring that as a substitute for John Barleycorn it will "brace you up from day to day."

• • •

O. U. BEAN, whose career as an author-manager with "An Aztec Romance" added gaiety to the New York stage some years ago, is planning a return to the producing field in the fall. Mr. Bean, who is now active in the promotion and manufacture of a smokeless furnace, is undoubtedly anxious to recoup his former losses from the unusual theatrical conditions prevailing. Certainly the last two seasons have been immensely profitable for almost any kind of theatrical venture and Mr. Bean's chances ought to be bright if he confines his productions to other than Indian romances.

• • •

CLEVES KINKEAD, Thomson Buchanan, A. E. Thomas, Edward Childs Carpenter, Eugene Walter, Edward Peple and Maurice V. Samuels will be represented by plays on Broadway this season after absences which range from one year in the case of Walter to four and five years in the cases of Kinkead and Buchanan.

• • •

DRAMAS with themes based upon Bolshevism will be prevalent. In fact they will succeed the spy melodramas which have flourished so abundantly during the past three years. Three Bolshevism plays are already in the offing—"The Challenge" by Eugene Walter, "Red Heart," which interrupted the Sunday leisure of the dramatic reviewers some weeks ago and which is now being rewritten by Willard Mack, and "Red Dawn," which Thomas Dixon wrote and will produce with more of his "Birth of a Nation" profits. Cannot Mr. Walter change the title of his play to include the word "red"?

• • •

THERE is no doubt that Dempsey, whom one sporting writer aptly calls Jack-the-Giant-Killer, would be making his theatrical debut next Monday in New York were the Victoria Theater—the House of Hammerstein—in existence at the corner of Seventh Avenue and Forty-second Street.

• • •

THE Friars enthusiasm to place John J. Gleason in nomination for Congress has not lessened since the dinner given by the club to the Stage Women's War Relief at which the Gleason boom was introduced. The Friars very appropriately take the stand that the ever-growing amusement world should be more generally represented at Washington than at present and they insist that Mr. Gleason would be the right man to fight for the theater and its allied interests in the national legislature.

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A RECORD will be established when three original musical comedies are produced in this country in one year. It does not appear as if it would be set next season. All the musical comedy announcements for the coming year include new versions of old comedies and farces. The industrious adapters are even setting "The Road to Yesterday" to music.

DRAMATIC MIRROR — PUBLISHED EVERY TUESDAY AND DATED A WEEK AHEAD AT CAPITOL THEATER BLDG., 1639 B'WAY, N. Y. PHONE 5923 CIRCLE — JULY 15, 1919

H. A. WYCKOFF, *Pres.* CLYDE GORDON, *V-Pres.* H. J. REDFIELD, *Sec.* OTTO HARRAS, *Adv. Mgr.*

CHICAGO, Peoples Gas Bldg., A. T. SEARS. *Vol. LXXX, No. 2117, $4 a year.* LOS ANGELES, Markham Bldg., Hollywood, E. A. BARRYMORE

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# THREE DOLLAR ADMISSIONS LIKELY

## Managers Find that Public Is Willing to Pay Higher Prices—Brokers' Business an Example

INDICATIONS point to most of the big shows along Broadway, and especially those employing big choruses charging $3.00 for the main seats in the auditorium, this not to include the war tax. There are shows that have charged $2.50 for the entire downstairs (not including boxes of course) and there are others that have only apportioned a part of the lower floor at the $3.00 and $3.50 admission. The managers who placed the "three dollar top" scale in effect found that the higher priced layout was snapped up more quickly than the lower-priced seats. Inasmuch as premiums have always been paid to New York brokers for advantageous seats at some of the big shows, the managers and producers do not feel at all backward about charging $3.00 for the entire lower floor.

The unprecedented demand for seats even in the face of hot weather for such shows as "The Lonely Romeo," "Ziegfeld Follies," "Scandals of 1919," and the Winter Garden show, with the Follies perhaps playing to the biggest profits, is accepted as a criterion that the patrons do not mind paying fancy prices for seats as long as they can obtain them.

So next fall looks as though there will be more theaters charging $3.00 as a general lower floor scale than there will be at less.

This is all taken as a positive indication that the theater managers and producers are looking forward to the biggest season in the history of show business.

# "A REGULAR FELLER"

## Automobile Comedy by Mark Swan Produced in Stamford

Automobile language and the automobile itself are not strangers to recent plays. In "A Regular Feller," Mark Swan makes his chief characters converse in the picturesque patois of motorism, and not one mention, strange to say, is made of the famous Detroit manufacturer.

The action of the piece requires two automobiles and a horse on the stage. One scene is in a roadside garage and another is outside it. There is a detour—familiar—and wild ride at night that is quite thrilling. The story of course concerns the development of love's young dream.

But the cleverest thing about the piece is the talk. Much of it is in the language of Motordom.

Ernest Glendinning stars as Dan Brackett, the "regular feller." Roy Gordon has the role of the secretary of Dan's father. Dudley Clements, James Bradbury and Albert Bushee fit well in the comedy parts—a garage man, a country hotelkeeper and a road commissioner. Miriam Sears and Eunice Elliott are clever.

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### Is Bulger Show Off?

'Twas recent report that a brand new show, sponsored by H. H. Moss, the former manager of the Vanderbilt, with Harry Bulger featured, was slated for production next season. As Moss has been tied up in some vaudeville activities over in the Putnam Building, nothing has been heard of the Bulger proposition of late.

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### Tinney Denies Hart Report

Frank Tinney, who is lining up a "Jim Jam Jems" revue for next season, denies that he has effected a new contract arrangement with Max Hart, notwithstanding a report to the contrary published in another publication recently. Tinney had a "split" with Hart several years ago and the comedian is now under his own management.

### Sounds Press Agency

No sooner does the new Owen Davis melodrama, "At 9:45" have its New York premiere than the William A. Brady offices are credited with the story that Brady was offered a cool and polite sum of $25,000 for the motion picture rights. It was "politely" turned down.

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### Taking Out Cartoon Show

E. J. Carpenter, who returned to New York last Thursday from Osage, Idaho, where he visited his mother, has started plans for his new version of "The Katzenjammer Kids," that will be styled "Captain and the Kids," and which goes out early in August.

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### Thurston Buys Property

Howard Thurston, the magician, who owns one of the "show places" of Beechhurst, L. I., has bought $100,000 worth of choice land adjacent to his home. The magician purchased his land at an auction sale, and has decided to sell some of it on reasonable terms.

Thurston plans to boom Beechhurst for all he is worth.

• • •

### Menzeli's Normal School

Arrangements have been made by the head of Menzeli's Grand Ballet School for the operation of a Normal School for Teachers of Dancing during July and August at Menzeli's, 22 East Sixteenth Street, New York. The school was inaugurated this week with the movement meeting with a hearty response by those interested.

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### "Listen Lester" Departs Soon

"Listen Lester," now at the Knickerbocker, withdraws from that house the latter part of July and will be moved to Chicago where it is booked for its Windy City premiere at the Illinois Theater.

"Just A Minute" is scheduled to open the season at the Knickerbocker.

# "GAIETIES OF 1919"

## Shubert Summer Show a Rich Entertainment

It is not a far distance from "Follies" to "Gaieties" as the dictionary travels, and it is only two blocks as the taximeter leaps. The Messrs. Shubert, appreciating that summer show education heretofore has not been complete, have decided to compete with Dr. Ziegfeld as guides to the playgoer. The result is superlative credit to them.

Their first pretentious summer show outside the Winter Garden is a feast of entertainment, served up by accomplished clowns, singers and dancers and a regiment of coryphees. And the dressing is attractive in color and form. Indeed, "The Gaieties" can be classed among the high-water marks of their careers as producers.

Edgar Smith has been conscripted to provide the wit and in this case it seems as if he had found a new inspiration, for his jokes and travesties are often clever.

The comedy and dancing talents are in close rivalry for honors, with the lead a little in favor of the former. But then there are such capital comedians as Ed Wynn, always original and fecund in ideas; George Hassell, one of the best of buffoons and William Kent, particularly competent in a hundred disguises. Wynn was never in bettter form than in his scene of the "laugh drive"—a burlesque of the various war drives in the theater. As for the dancing there were the Glorias, fast and furious; Lorraine and Walton, Clayton and White and—most important, perhaps, of all—Gilda Gray. The rhythm, the indolence and good nature of the negro who dances strange jungle steps which a modern civilization calls the shimmy, were all hauntingly conveyed by Miss Gray in a rousingly-welcomed number, *The Beale Street Blues*. Then to round out the entertainment there were such capable singers as Marjorie Gateson, Stewart Baird and Flora Hoffman.

REID.

# WESTERN TROUPE PLAY PIRATING?

## Allegation Made Little Rock Company Using Plays with Changed Titles

Charges of "play piracy" are hurled at the Favorite Players, operating at the Kempner Theater, Little Rock, Ark., where that company during the first half of the week of June 8 presented "The Wolf" under the title of "The Way of the North." Persons who know the Eugene Walter play well, saw the Favorite Players' show and they pronounce it as being the same except the title.

The Favorite Players are also charged with putting on "The Belle of New York" for June 30, July 1 and 2 under another title. Samuel Harris is manager of the Little Rock Theater.

If the Favorite Players have permission to use the shows and change their titles, no mention is made in the advance notices used in the Little Rock *Arkansas Gazette*.

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### When Doors Are Dark

The Casino, New York, is dark. On a little placard on the front doors reads a sign that all those having tickets ahead for "Somebody's Sweetheart" which closed recently can have them refunded by proper presentation at the Shubert on 44th Street. On the 39th Street door (the 39th is also dark) there is a similar card saying that "tickets purchased for week of June 9 can be redeemed at the Casino, 39th and Broadway". Now the Casino is dark but the supposition is that one of those "green line shuttle follow through" stunts is subsequently worked out.

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### Hammerstein Honeymooning

Arthur Hammerstein and bride, Claire Nagel, are far away from the Broadway sun and enjoying honeymoon life to its fullest happiness. Meanwhile the Hammerstein offices and interests are capably looked after by Messrs. Grady, Flynn, et al.

# TO SHARE IN HOUSE PROFITS

## Court Decides that A. L. Erlanger Must Pay Former Partner, W. A. Brady, Part of Earnings of Auditorium Theatre, Chicago

BY a decision just handed down in the Supreme Court, Appellate Division, First Department (Justices Clarke, Laughlin, Smith, Merrill and Philbin), William A. Brady is entitled to share in the profits of the Auditorium Theater, Chicago, his former partner, A. L. Erlanger, in the matter is now expected to turn over Brady's part of the earnings.

It's an old case, Brady bringing suit against Erlanger some years ago. The contention over Brady's right to share as a partner was disputed by the Erlanger attorneys. A matter of $20,000 was considered by the Erlanger side as a "loan," Erlanger maintaining there was no partnership agreement at the time he (Erlanger) took the lease and held stock and produced vaudeville there for two seasons and then disposed of the lease. Justice Giegerich in 1911 rendered a decision in favor of Erlanger. An appeal taken by Brady to the Appellate Court, where the first decision was reversed and a judgment given Brady. A referee was named. The report awarded Brady $50,000.

In the Supreme Court (Special Term) Justice Finch confirmed the referee's report, but reduced the amount to $25,000. Erlanger appealed from the Finch decision to the Appellate Division. The judges handed down an unanimous opinion, Brady to obtain his full share of the profits of the Auditorium during his partnership with Erlanger, with interest thereon from 1911.

FAN SAN

**Harry J. Powers, Chicago Theater Owner, In New York.**
**Al. Jolson Now On His Way To Coast For Summer Visit.**
**Cecil Lean's New Show Entitled "The Polite Bigamist."**
**John D. O'Hara and Company Sail for Australia July 8.**
**Hot Weather Puts Crimp In Show Business.**

# PLANS SUBWAY "REP" CIRCUIT

## Corse Payton to Have Traveling Co. Playing Four Weeks in Brooklyn, New York and Hoboken

CORSE PAYTON will play no vaudeville dates next fall, having outlined the organization of a traveling repertoire company that will play four weeks in the Grand, Brooklyn, starting Labor Day, with another four weeks to be followed up in the 14th Street Theater, New York, and another four weeks in the Gayety, Hoboken.

It's Corse's plan to make the stands by the subway or tubes, with Corse the first to ever shoot a "rep" outfit from house to house that way.

Payton will travel with the Corse Payton Players and will also devote what personal time he can to his permanent company that will play at the Orpheum, Newark, starting August 16.

Payton is now in New York and has been thinking of returning to vaudeville for a series of local dates but will probably sidetrack them to get all his plans for the "subway rep" season.

### "Little Whopper" Plans

Preliminary plans for the forthcoming production of "The Little Whopper" which is a new musical show that has been written by Otto Harbach and Rudolpf Friml are well under way and among the principals will be Vivienne Segal (prima donna), Ernest Torrence and the Wilton Sisters. It is the story along Broadway that Abe Levy, the New York capitalist who was interested in former Hammerstein productions, is financing this new show and is doing it without any affiliations managerially with any recognized producing interests. Mrs. Paula Segal is placing a number of people with the show. She is the mother of Miss Segal, the prima donna, whose rise in the profession has been meteoric. The production is expected to reach Broadway in the early fall, with the out-of-town opening scheduled for next month.

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### May Star Jean Tynes

There's a good prospect of Jean Tynes being starred at the head of a musical comedy next season, according to the plan now under way of Jimmie Hodges, now in New York preparing his next season's plans. Miss Tynes was with Hodges as leading woman with the Hodges Musical Stock and her work was such that she made herself immensely popular on the road.

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### Carter Melodrama for New York

A producing combination comprising Walter Hast, Edward Rowland, Sr. and Frank A. P. Gazzolo, the latter Chicago theatrical men, is planning a big melodramatic production built around Lincoln Carter's "stampede" effect. It will be a new melodramatic novelty according to the plans with the show intended for Broadway following a thorough out-of-town trial.

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### Starring Harry Lester Mason

Harry Lester Mason, who played the Louis Mann role in the western company of "Friendly Enemies," is to be starred next October by the Coutts & Tennis Co. in a brand new show that Aaron Hoffman is writing. Hoffman knows Mason's style and is writing the new piece to fit him to a nicety.

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### Jackson's New Play

Fred Jackson has just returned from Saranac Lake with the completed manuscript of a new play which will go into early rehearsal. The piece is of a serious nature.

### New Play by Cleves Kinkead

Messrs. Lee and J. J. Shubert have purchased a new play by Cleves Kinkead, entitled "The Mood of the Moon." It will receive an early production. It is the first play Mr. Kinkead has written since "Common Clay," his first work.

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### May Boley With Cort Show

May Boley, who has been appearing with the Will Morrissey Overseas Revue but withdrew from the act following its Palace engagement, was signed last week by John Cort as a feminine principal for the new Eddie Leonard show, "Roly Boly Eyes." This Leonard show, after a four weeks' "try out" on the road, starting Labor Day, will be brought into New York.

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### Six Brown Brothers Starring

After next season following their tour with the Fred Stone show, "Jack O' Lantern", the Six Brown Brothers, will be starred in a show to be produced by Charles B. Dillingham. This agreement was recently reached by the Dillingham offices and Tom Brown, the business manager of the act. The Browns are now a feature nightly with Ziegfeld's "Midnight Frolic".

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### The Glorias with Shuberts

The Glorias are not returning to vaudeville but instead were signed last week by the Shuberts for the "Gaieties of 1919" following their recent closing with "The Lady In Red". The Glorias could have obtained a route in vaudeville according to the demands for the act.

# IS THAT SO!

Florence Gertrude Ruthven gave one of her original monologues at the recent annual dinner given by the Michigan Authors' Association, at the Hotel Cadillac, Detroit.

Barbara Guillan, recently arrived from London where she played at the Hippodrome, underwent a serious operation from which she is well on the road to recovery.

Cyril Keightley returned to the cast of "A Little Journey," at the Vanderbilt, after an absence for two weeks in Rachel Crothers' play, "He and She."

Doraldina, the dancer, has been engaged by Thomas Dixon for "The Red Dawn." The play will be brought to town early in August.

Charles A. Stevenson, who recently completed an engagement in "Toby's Bow," has joined "East Is West."

Galway Herbert, of "Seven Days Leave" company, who was recently demobilized from the Overseas Canadian Engineers, has received word that his brother, Col. H. C. Herbert, commanding the South Lancashire Regiment, was given the Military Order of the British Empire, in the Birthday Honors.

Frederick Warde celebrated his fiftieth year on the stage this season by achieving a signal success as Father Junipero Serra in the "Mission Play" which is produced annually at Los Angeles.

O. E. Wee is lining up long route for "The Trail of the Lonesome Pine," which made a nice little profit last season.

Charles Reno has a traveling repertoire company out this summer, which is making its stands under canvas.

Joseph Klaw has arranged to book his new show that is coming out early in the fall through the Shubert houses.

Harry Doel Parker is lining up two routes for "The Naughty Wife" for next season, the success of one company of the Selwyn piece being responsible for the two shows next fall.

Max Bloom will star again next season in "Odds and Ends," which was out this season and had excellent returns.

Queenie Smith, solo dancer with the Metropolitan Opera Company, has been engaged by John Cort for one of the "Listen Lester" companies he is to present next season.

# THE BROADWAY TIME TABLE*

FOR WEEK ENDING JULY 12

| *Theater* | *Play* | *What It Is* | *No. of Times* |
|---|---|---|---|
| Astor | East Is West | *Chinese Peg O' My Heart* | 230 |
| Booth | The Better 'Ole | *Dramatization of Bairnsfather's cartoons* | 308 |
| Broadhurst | 39 East | *Play of New York boarding-house life* | 122 |
| Geo. M. Cohan | Griffith Repertory | *Extended engagement of "Broken Blossoms"* | 109 |
| Criterion | Three Wise Fools | *Has a certain amount of whimsey* | 295 |
| Eltinge | Up in Mabel's Room | *The dramatization of a chemise* | 205 |
| 44th Street | Gaieties of 1919 | *Reviewed in this issue* | 8 |
| Fulton | John Ferguson | *Religious and philosophical conflict* | 72 |
| Gaiety | Lightnin' | *A triumph for Frank Bacon* | 372 |
| Globe | She's a Good Fellow | *Now getting repeaters* | 88 |
| Greenwich Village | Greenwich Village Nights | *To be reviewed* | 7 |
| Hudson | Friendly Enemies | *Louis Mann now featured* | 483 |
| Knickerbocker | Listen, Lester | *Fine show for the T. B. M.* | 234 |
| Liberty | Scandals of 1919 | *Mostly sandals* | 48 |
| Lyric | The Five Million | *To be reviewed* | 7 |
| Miller's | La, La, Lucille | *Moneymoon versus honeymoon* | 56 |
| New Amsterdam | Follies of 1919 | *They're off; Let's go;* | 32 |
| Playhouse | At 9:45 | *Mellow melodrama* | 17 |
| Selwyn | Tumble In | *Musical version of "Seven Days"* | 127 |
| Shubert | A Lonely Romeo | *An attractive summer entertainment* | 39 |
| Vanderbilt | A Little Journey | *Has a long run* | 229 |
| Winter Garden | Monte Cristo, Jr | *Extravaganza written with imagination* | 178 |

*This Mirror Feature is imitated by other Amusement papers.

# ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, July 1st, 1919.

The following members were present: Mr. Wilson (presiding), Miss Ware and Messrs. de Angelis, Gayer, Stewart, Cope, Christie, Brian, Westley, Browne and Heggie.

New members (all through NEW YORK OFFICE): Harry Andrews, Nellie Banard, Corinne Cantwell, Ginette Dorval, James G. Edwards, Ruth Kackley Edwards, John F. Latham, Edward F. Nannary, Tex Perry and (JUNIOR MEMBER), Diamondo Dilts.

Many rumors have been circulating abroad that quite a number of members have resigned from the Association, therefore, we propose to publish the truth which can be verified by any member who takes the trouble to call at this office and inspect our books.

During the months of May and June, there were 12 resignations which is not above the average. In a membership of over four thousand, there are bound to be some who are compelled to leave for one cause or another. With men it is generally because they are changing their vocation or going abroad indefinitely; with women it is because they marry and leave the stage. But what about the new members? To offset the round dozen mentioned, we elected during the same months, i. e., May and June, 229 members, so we think that all of this talk about wholesale resignations is now killed.

Our attorney, Levi H. Fuller, has just won for us in Chicago an important case—Al Jackson vs. Boyle Woolfolk Inc. Our member, Mr. Jackson, had been engaged under a verbal contract for a piece called "Odds and Ends" and for the run of the play. Testimony showed that he completed rehearsals for one week and made the first public performance at a matinee on March 8th. After two or three appearances in the play, he was informed that he was not needed and told to call at the office which he did and was then refused further work. Judge Fisher found in favor of the plaintiff and gave a judgment for four weeks' salary less the amount advanced. He further found that plaintiff was entitled to two weeks notice of discharge under custom prevailing in the theatrical profession, and that so far as the evidence before the Court was concerned, plaintiff was still in the employment of defendant.

Motion for a new trial was made.

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### Pitkin Undecided

Robert Pitkin has been handed a part in "Officers' Mess" but decided that it was wholly unsuited for him and has turned it back. Pitkin may ask for a contract release from the Shuberts so that he can sign with another producing firm unless they assign him to a more congenial role.

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### Whiteside's New Show

Robert Louis Stevenson's novel, "The Master of Ballantrae" in dramatized form will furnish Walker Whiteside with his starring vehicle for next season. At least Whiteside expects to appear in the new piece for a part of the season at any rate.

## DISSOLUTION SLOW

### Press of Affairs Delays Klaw and Erlanger Split

According to a statement made by Marc Klaw, the process of disentangling the affairs of Klaw & Erlanger, preparatory to the dissolution of the firm, is now actively under way. The dissolution was to have become formally effective on June 30, but the immense amount of labor incident thereto will delay the actual separation several weeks, and perhaps months.

Mr. Klaw said also that there has been no change in the situation, and that he has entered into no negotiations looking toward the sale of his interests or the purchase by him of Mr. Erlanger's.

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### "Oh Uncle" for Casino

"Oh, Uncle," produced by Messrs. Lee and J. J. Shubert in Philadelphia, where it has been running for the past three months, will be the attraction at the Casino Theater, shortly. The cast includes Frank Fay, Harry Kelly, Sam Ash, Ignacio Martinetti, Lew Cooper, Sam Curtis, Hazel Kirke, Bessie Wynn, Nancy Fair, Elizabeth Moffat, Ma-Belle, Mlle. Renee Adoree, Lewis Sloden and others. The book and lyrics are by Edgar Smith and Edward Clark, with music by Charles Jules and Jacques Presburg.

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### Big Actors' Fund Benefit

$7,000 was added to the treasury of the Actors' Fund through a benefit performance given at the Columbia Theater, San Francisco, last week. A part of this sum consisted of special contributions made by the Mayor and other eminent citizens. On the bill were Otis Skinner, Henry Miller, William H. Crane, Thomas A. Wise, William Courtenay, Blanche Bates, Marjorie Rambeau, Ruth Chatterton and Evelyn Vardon.

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### New Savage Show

Henry W. Savage has put into rehearsal a new musical comedy by Earl Derr Biggers and Louis Hirsch, bearing the title "See-Saw." The piece will have its premiere in Boston on August 2, and is scheduled to open in New York on Labor Day. In the company are Charles Brown, Frank Carter, Charles Meakins, Rowland Buckstone, John McKenna, Joseph McCallion, Charles Esdale, Kitty Arthur, Eunice Sauvain and Lottie Alter.

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### Rowland, Jr., May Locate Here

Edward Rowland, Jr., who formerly managed the Crown, Chicago, and was associated with a number of theatrical enterprises, is in New York and will probably remain here to manage one of the local pop vaudeville houses. Eddie Jr. likes New York and is anxious to stick around here indefinitely.

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### Shuberts Get Two Plays

"His Wife," a drama by Maurice V. Samuels, author of "The Wanderer," and Pauline E. Crawford, will be produced by the Shuberts. They have also accepted a play by Bruce Reynolds, as yet unnamed.

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### Frohman Gets Thomas Play

Charles Frohman, Inc., has secured from A. E. Thomas his latest play, "Poor Mother," and will give it a production early next season.

## NO MAN'S LAND

By Mlle. Rialto

NO better illustration that the war is over can be furnished than the receipt by Mlle. Dazie of an offer to appear on the Berlin stage. Mlle. Dazie is the first American to receive such an offer since 1915. A cablegram from the manager of the Winter Garden, in Berlin, was received by the dancer, in which she was asked to appear there in a review to be produced in the latter part of September, and to name her own salary. Mlle. Dazie says she will not accept the offer. The dancer surely has a knowledge of the value of publicity. Do you not recall that Mlle. Dazie made herself famous some years ago by billing herself La Domino Rouge?

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AFTER an absence of two years Edna Chase has returned to the stage. She has joined Lew Fields in "A Lonely Romeo"—a sort of back-home movement for her, since she has played principally with Mr. Fields during her career.

. . .

GIRLS who would have correct and smart styles in athletic summer frocks would show excellent judgment if they copied Ann Orr's clothes in "She's a Good Fellow." Miss Orr seems to possess a special talent for playing athletic roles. She was the "athletic girl" in the musical comedy version of George Ade's "College Widow." In the new piece at the Globe she prances and dances and—most of all—leaps about in such a manner as to demand clothes of lightness and adaptability. White and light pink—good summer colors—predominate among her frocks, all of which are designed along roomy and swagger lines.

. . .

PLAYERS who have not been prominent for very long on the stage to date are winning copious praise during the summer season for performances of great skill. Edith Shayne brings unusual force and intensity to the role of the mother in "At 9:45." In the new Cohan and Harris production, "The Acquittal" which also deals with crooks and crimes, Phoebe Hunt and Mary Jepp won the strong admiration of the press in Atlantic City and Long Branch where the play is being tried out. Both of these young actresses were on the Cohan and Harris roster last season, Miss Hunt having appeared in "A Prince There Was" while Miss Jepp played an important role with Chauncey Olcott in "The Voice of McConnell." Their engagement for more important roles proves again that producing managers are always ready to recognize new and worthy talent.

. . .

GEORGE C. TYLER does not intend that David Belasco shall get ahead of him in the number of feminine stars under contract to him. Mr. Tyler will present Laurette Taylor, Lynn Fontanne and Helen Hayes in new plays while Mr. Belasco has new plans for Ina Claire, though his other two luminaries Frances Starr and Eileen Huban will continue in their plays of this season. Laurette Taylor sailed last week for London for a vacation. While there she will give several performances of "Peg o' My Heart" for charity.

ELISE BARTLETT accomplished the unusual last Saturday night. She appeared in two plays in two different theaters, playing first in "Please Get Married" which was giving its last performance at the Fulton and then rushing to the Playhouse where she had a role in "At 9:45," which was being presented for the first time. Miss Bartlett's friends claim that she must have changed her costume in a taxicab.

. . .

CLARA CARROLL is the latest dancer of the chorus to be given a chance to shine among the stars. Recently Frances Pritchard who has been presenting Bessie McCoy-Davis' "Yama Yama" dance at the Century Grove has withdrawn from the entertainment. Miss Carroll, who is only sixteen years old, applied for the position. She had long held Miss McCoy-Davis in her most favored esteem among the stage heroines, and naturally had learned the movements of the "Yama Yama." She obtained an audience with Morris Gest, who passed favorably upon her application, and she made her first appearance at the Grove last night.

. . .

DORALDINA, the dancer, never has played a speaking part, but she is going to have one at last. Thomas Dixon has engaged her for a strong dramatic role in "The Red Dawn" which he will produce soon in New York. She is not to give up her dancing career, however, with this engagement.

. . .

THIS spring and summer has ushered in a great quantity of picture hats. They are of all sizes and shapes and seem to dot both the Avenue and Broadway in the late afternoon, each more beautiful than the other. One of the most attractive picture hats worn in New York this season dons the pretty head of Marilyn Miller in "The Follies." It is of sweeping design and of an ivory whiteness and adds considerably to the sartorial effect of the new Ziegfeld production.

. . .

THERE is another Broadhurst in the theatrical world. This time it is Ethel Broadhurst who is appearing in "Listen Lester." Miss Broadhurst, however, is no relation to George and Thomas of the playwriting fraternity. Nor is Pauline Hall of "She's a Good Fellow" of the family represented so conspicuously in "Erminie." In order that the names may not become confused Miss Hall has changed her name to Pauline Kent Hall.

. . .

IT is seldom that a piece of cloth figures in the action of a play. In "At 9:45" there is considerable ado about a piece of blue victory satin, which is found on a railing outside of a window. And it seems that this is the material which Marjorie Goff, the heroine of the play, affects with charm and daintiness—though it does seem a shame that the dress is ruined to make a melodramatic situation. Miss Goff is a pretty young woman and has a very pleasing personality—two reasons why she probably will be in great demand among the producers.

## NEW K. & E. THEATER

### Robert McLaughlin to Manage Cleveland House

It is announced that the new Cleveland Klaw and Erlanger Theater will be located in the new Hanna building, Euclid Avenue and East 14th Street. Robert McLaughlin, author, playwright and producer, has been named manager of the new K. & E. Theater. McLaughlin is said to have closed a contract for the position to continue for twenty-five years. McLaughlin is managing the Colonial Theater, Cleveland, over the summer.

. . .

### Alex. Carr Sued for Divorce

Just when Al. Jolson was getting the air from the news from Oakland, Cal., that his wife had sued for divorce another New York comedian, namely Alexander Carr of "Potash & Perlmutter" fame, was defendant in a suit for divorce brought by Mary Carr. The case was up before Justice Manning of the Nassau County Supreme Court (Mineola) with Mrs. Carr asking for $10,000 alimony and $1,000 counsel fees. Mrs. Carr named a woman as co-respondent who was described in Court as being a decided blonde, answering to the name of Blanche. Mrs. Carr has been a captain in the United States Motor Corps of America.

. . .

### Sampter's Four Shows

Take Marty Sampter's word for it that there will be four shows in existence next season in which he will be interested. Marty, who has offices in the Knickerbocker Annex, says he will have two companies of "Hitchy Koo" as well as two other productions, one of which will be a new show which he intends to land on Broadway.

. . .

### Norworth's Kick

Jack Norworth, playing the Palace last week, when discovering that the Greenwich Village Theater corporation operated by the Bohemians Inc., had changed the title of the Greenwich "Follies" to "Nights", came out with an objection, saying that his new revue which he was producing in August was labeled "New York Nights".

. . .

### Barrymore in Brieux Play

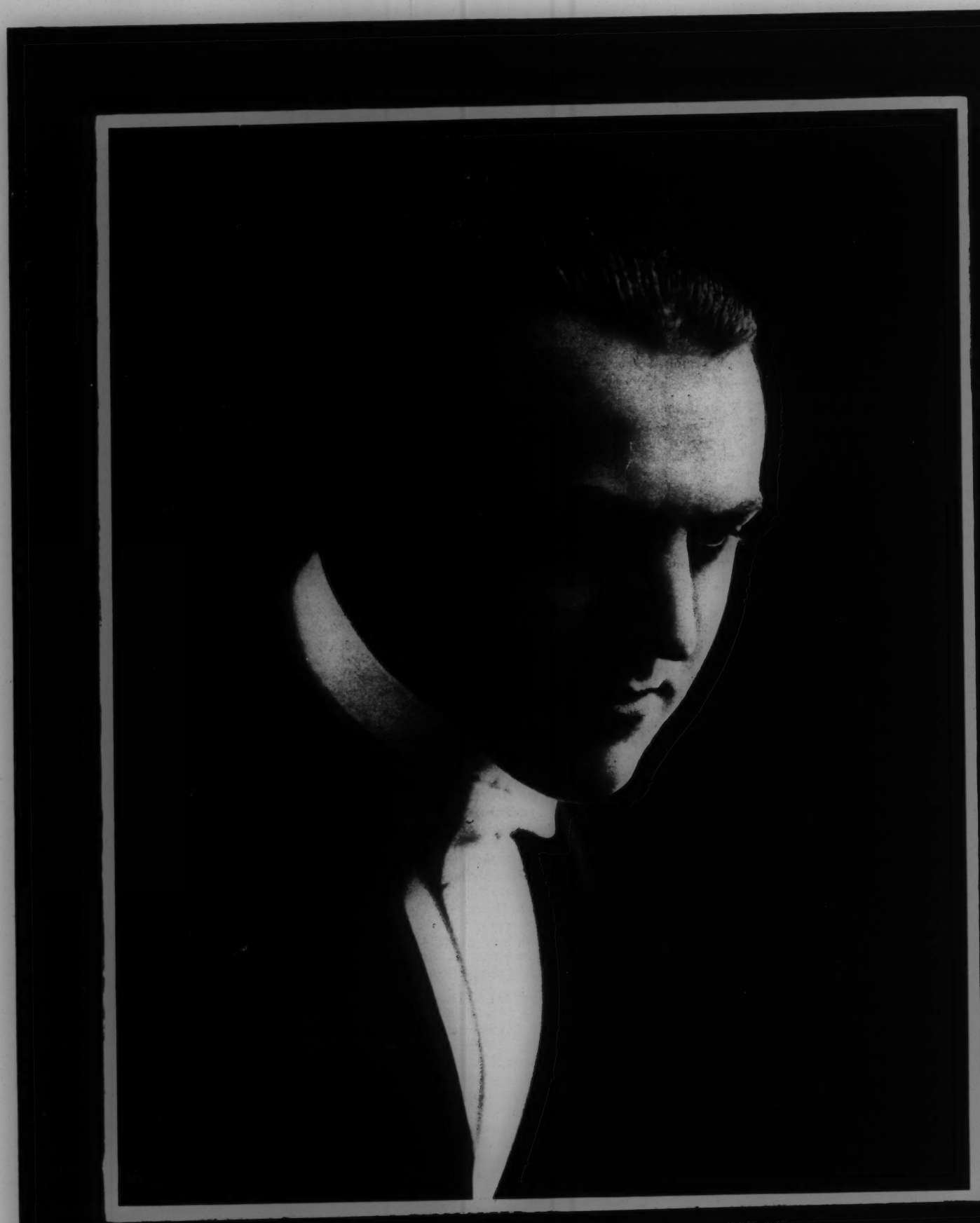
John D. Williams, in conjunction with Henry Neagle, will produce Eugene Brieux's "The Red Robe" under the title of "The Letter of the Law" some time after the first of the year. Lionel Barrymore will be the star of the play. He will open in "The Jest" as co-star with his brother John, in September, and will continue in it until December.

. . .

### McNaughton Reading Plays

Tom McNaughton, who recently reached New York from London, has two plays that he is reading with a view of picking the one that offers the best opportunities. One is from the Cohan & Harris offices. Tom has not fully made up his mind just what he will do but will take his time before making a choice.

FAN SAN



*LEON DOMQUE*

# DO YOU REALLY KNOW YOUR BROADWAY?

BY T. E. OLIPHANT

## Favorite Anecdotes About the Private Lives and Intimate Affairs of Celebrities Do Not Find Their Way Into Print

When Alan Dale was accosted by a fellow journalist between the acts of a first night and, in response to the question "Does this play have a happy ending?" replied "Any ending would be happy," there was set into circulation one of those Broadway stories that are frequently told along the Rialto but which are rarely immortalized in the press.

It is through no lack of press agent enterprise that Broadway's favorite anecdotes do not find their way into print. Nor is it the fault of the theatrical publicity experts that so little is known about the private lives, the personal eccentricities, the intimate affairs of the mimic world's celebrities. And the reason should be apparent.

### Ziegfeld's Offer Rejected

Did Florenz Ziegfeld, Jr., call his exploitation lieutenant into his office on a certain day last spring and announce that his offer of five cents in exchange for a kiss had been rejected by his little daughter, Patricia Burke Ziegfeld? Hardly! Instead, it is quite likely that Mr. Ziegfeld authorized his publicity department to herald the signing of a contract with some noted comedian for the "Follies." The little household comedy that had been enacted up at Hastings-on-Hudson was of a nature too intimate to be commercialized by the press agent's typewriter. Moreover, it is probable that Mr. Ziegfeld did not regard it as a medium that would contribute to the perpetuation of his name or works.

### Louis Mann's Painting Skill

It is no fault of Samuel Hoffenstein, whose business it is to see that the papers print pieces about A. H. Woods' attractions and stars, that the playgoing public knows naught of Louis Mann's uncanny skill at making landscape scenes from pencil sharpenings. Mr. Hoffenstein's ignorance in the matter is not the ignorance of commission. It will be readily assumed that he has on divers and sundry occasions listened to Mr. Mann's discourses on the art of acting, a subject that every player believes of paramount importance to the reading public and one on which he invariably considers himself the final authority. It may happen sometime that Mr. Hoffenstein will be seated with Mr. Mann at one of those Friars Club grill-room tables that seem invariably to inspire the actor's pictorial talent and shortly thereafter a Sunday newspaper will find its magazine section embellished with reproductions of Mr. Mann's landscapes.

### Shipman's Passion for Hats

Samuel Shipman, known to all Rialto-ites as one of Mr. Mann's intimate friends, has figured in countless newspaper stories this past season as the playwright with a royalty income of some three thousand dollars per week. Your playgoer whose chief ambition is to assume personal, inside knowledge of the affairs of theatrical personages will dazzle you with intimate details of the royalty returns from each Shipman play. Hasn't he memorized the text of the theatrical page of his newspaper? But he is ignorant of Mr. Shipman's passion for buying hats. Only the gentleman who fills the playwright's orders for headgear can supply a true story on that subject and, being an astute tradesman, he is not talking for publication.

It is doubtful whether Mr. Shipman himself knows how many of his friends are wearing hats for which he has paid the bill. It is an uneventful day in his life when he misses the opportunity to say:

"I don't like that hat you're wearing. Come on; let me treat you to a new one."

If you know your Broadway these stories and facts are in your storehouse of information. You "have something" on the publicity experts and your knowledge is a source of envy to them for, contrary to popular belief, it is easier to interest the dramatic editor in a story based on facts than it is to persuade him to print the tale spun by a fertile imagination.

### Wants "Small Town" Column

The managing editor of a certain New York newspaper has long had the desire to print a daily "small town" column of Broadway happenings. He figures that nine out of every ten of his readers are as much interested in the personal affairs of theatrical celebrities as the citizen of Centreville is interested in the new coat of paint on farmer Jones' barn. But how is such news to be harvested?

### Can't Lay Their Hands on News

A dramatic editor may know, for instance, that Lee Shubert ate two poached eggs for breakfast this morning, that A. L. Erlanger acquired a new automobile yesterday and that "Buster" Collier beat Father William at golf last Tuesday, but three such items do not make a column. If there is a demand for news of this character it far outdistances the supply. Or, perhaps it would be more accurate to say that the supply exists but the press agent and the dramatic editor cannot lay their hands on it.

### How George Cohan Got a Cane

One of the most interesting stories in which George M. Cohan has ever figured has never before passed under the proofreader's eye. What "copy" it would have made for a front-page news item! For it concerns Mr. Cohan's ejection from a New York theater.

It was a little more than a year ago that George M. met Marcus Loew on Forty-second street. Mr. Loew had just come from the American Theater Roof and he was so impressed by one of the acts on his program at that vaudeville playhouse that he advised Mr. Cohan to take a look at it. That night Mr. Cohan invited several friends to accompany him to the American Theater Roof but he overlooked the formality of purchasing tickets.

"I am George Cohan," he explained to the man at the door, "and Mr. Loew invited me to see the performance."

"Mr. Loew didn't say anything about it to me," said the doorman. "I never saw you before, I don't know whether your name is Cohan and if you don't get out of here I'll have you put out."

It was up to Mr. Cohan to buy the drinks for his friends and the next day Mr. Loew, hearing of the incident, presented Mr. Cohan with a walking stick, mounted with a gold head on which was engraved a perpetual pass to all Marcus Loew theaters for "Mr. George M. Cohan and party."

### Dillingham in Parental Mood

Another story that is known to some of those who know their Broadway has Joseph Cawthorn and Charles Dillingham for its principal characters.

Mr. Dillingham was paying a back-stage visit one afternoon during the run of "The Canary" at the Globe Theater, when Mr. Cawthorn approached him with a request for a special favor.

"There is a young fellow in my dressing room," said the comedian, "and he wants to go on the stage. I can't vouch for his talent, but I know that he has a good, strong voice. I'd appreciate it, Charley, if you'd have a little talk with him."

Mr. Chawthorn's cue came just then and Mr. Dillingham made his way to the actor's dressing room. There on a couch, lay Joseph Cawthorn Kernell, his tiny feet kicking in the air. The baby's father, stepson of Mr. Cawthorn, had concealed himself in an adjoining room during the perpetration of the joke. Mr. Dillingham accepted the situation with that good humor for which he is famed among his intimate associates and for half an hour one of America's greatest producers sat bouncing an eighteen-months old youngster on his knees.

Such little flashes of human nature that characterize many of the foremost managers, men who are generally considered the most taciturn and uncommunicative individuals in the theatrical profession, are sometimes inspired by the most commonplace situations.

### Morosco's Intuition

I stood in the lobby of the Hotel Astor one day, talking with an acquaintance, when Oliver Morosco went by. The producer stopped and, tapping me on the shoulder, asked me to come with him into the cafe, adding that he had something important to tell me.

"You were a first-rate good Samaritan," I said, over our drinks. "That fellow was boring me to extinction."

"I guessed as much from the expression on your face," said Mr. Morosco. "That's why I broke up the conversation."

### B. S. Moss Not So Reticent

Although B. S. Moss is president of the Vaudeville Managers' Protective Association, the owner of a string of theaters and the intimate friend of the foremost men in his profession, readers of the daily press must confess to ignorance of the personal side of the man. I have heard it said that he is one of the most reserved men in the theatrical world,—in the language of the street, "close-mouthed."

Yet, given the inspiration of the right situation, there is probably no more interesting talker or a man of more prolific ideas, than B. S. Moss. When the conversation turns to his family affairs, by his naivete is he wholly acquitted of the charge laid at his door by those who do not know him. For instance, upon being asked some time ago about the really remarkable school record of his fourteen-year-old daughter, he said, with glowing pride:

"Between teaching her father and studying her lessons she is kept pretty busy. If I'd only apply myself I might know as much as she does."

### Herman's Endearing Terms

Those who know their Broadway have an endless fund of such incidents to relate. They might tell of the whimsical terms of endearment with which Martin Herman, general manager for A. H. Woods, greets his intimate friends. It is "darling" here and "sweetie" there, phrases that invariably bring a laugh when they are applied to such men as Sam H. Harris and William A. Brady. And they are phrases, too, that would astound those stage folk who are wont to consider Martin Herman a man who never betrays an inclination, or seems to have the time, to indulge in wit.

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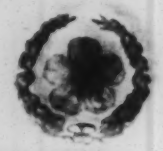

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# ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

CLEVELAND: COLONIAL.—"Sis Hopkins," as given at the Colonial Theater last week by Clara Joel and her competent associate members of the Colonial Theater Stock Company, proved delightful summer entertainment, and a big box office attraction. LOEB.

INDIANAPOLIS: SHUBERT MURAT—By far the most pretentious and notable production ever offered here in stock at any time was the presentation of "Kismet," by Stuart Walker. James W. E. Reynolds, art director of the company, designed the costumes and settings, which were rich in beautiful colorings. As Hadji, George Gaul offered one of his best performances ever given here. McKay Morris added to his laurels as Wazir Mansur. George Somnes was a dignified and imposing figure as the Caliph. Beatrice Maude as Marsinah, Margaret Mower as first wife of the Mansur, Eva Risley, an unusually charming dancer, Elizabeth Patterson, Aldrich Bowker, Edgar Steal and others in the large cast added good measure. KIRKWOOD.

JAMESTOWN: The Celoron Park Theater has opened with the Pauline MacLean Stock Company in "Daddy Long Legs." The company played a thirty-eight week engagement in this city season before last, and was enthusiastically welcomed upon its return. Miss MacLean and Edward Clarke Lilley are the only ones now with the company who played here during the previous engagement, but the supporting company is, if possible, stronger than the old one. After her engagement at Celoron Park, Miss MacLean will return to Akron, O., where a theater is being built for her. The Celoron Theater is under the management of E. R. Holmes. LANGFORD.

LOS ANGELES: MOROSCO—Morosco Players, doing the "Thirteenth Chair," appeared for the third and last week, having played to a capacity house through every performance and could probably have been carried over for another week, had not the plans already been made to stage "Civilian Clothes," one of Oliver Morosco's new productions, next week. "Civilian Clothes" is the first of several big new productions which Oliver Morosco will put on in Los Angeles Theater during the summer months. Thurston Hall has been specially engaged for the lead. Others in the cast will be Eleanor Woodruff and Harlan Tucker.

MONTREAL: ORPHEUM—The Orpheum Players produced "Hobson's Choice." The piece is a difficult one for stock, as it depends so much on dialect and atmosphere. On the whole a very creditable performance was given. Maurice Franklyn appeared to advantage as the irascible Hobson; Margaret Knight did good work as the masterful Maggie and David Hoeblin was a capable Willie Mossop. FREEMANTE.

PORTLAND, ME.: JEFFERSON—The summer stock season has opened under the supervision of David Perkins, long connected with local theatrical organizations. The play chosen for this occasion was "Daddy Long Legs." The company is one well chosen, headed by Grace Carlyle and Robert Gleckler. Miss Carlyle in the role of Judy Abbott gave a very pleasing interpretation, while Mr. Gleckler gave an excellent portrayal of Jervis Pendelton. The other members of the company were very good. STRAW.

PORTLAND, ORE.: ALCAZAR—"Flora Bella," the offering of the Alcazar Musical Comedy Company at the Alcazar, was brilliantly staged, acted and sung. Mabel Wilber was as exquisite and Oscar Eagman as amusing as ever. Henry Coote as the prince entrenched himself more firmly in public favor. George Swanson was admirable as the baron. Eva Olivotti as the Countess, and May Wallace as Madame Vera, were pleasing and picturesque. The dancing and song specialties were most attractive. BAKER—The Baker Players made a most entertaining production of "The Unkissed Bride" at the Baker. John G. Fee and Verna Felton as the leads were attractive personages. Aunt and Uncle Dawley were charmingly portrayed by Mrs. J. R. Allen and Irving Kennedy. Anna McNaughton gathered in the bulk of the laughs. Geraldine Dare sparkled in the role of Dolores. LYRIC—A comedy with music, entitled "Wanted, A Wife," furnished Dillon and Franks a wide outlet for their humorous talents at the Lyric. The soloists, Wurdig, Jensen, Raymond and Bingham, and the chorus were in their usual good voice and form.

SAN DIEGO: SPRANO—The Virginia Brissac Stock Company closed an 18 months' engagement June 22d, with an Aloha night, and a production of "The Show Shop," each member being allowed to play his or her part as they so desired, and at the close of the performance the entire company appeared with Hawaiian leis about their necks and singing "Aloha." showered the audience with leis and flowers in the Hawaiian style of farewell. They may return in the fall. CHAPMAN.

SAN FRANCISCO: ALCAZAR—The Alcazar offered "Be Calm, Camilla" to crowded houses, starring Belle Bennett and W. P. Richardson. Next play "Wet or Dry." BARNETT.

SEATTLE: WILKES—The Wilkes Players presented "Nancy Lee" to appreciative audiences. Grace Huff in the title role was afforded the best opportunity in weeks to display her fine dramatic ability. Howard Russell, Ivan Miller and Ann Lee well played with their usual ease and ability. The play was finely staged under the direction of Addison Pitt. "Charley's Aunt" followed. MENDELL.

SOMERVILLE: SOMERVILLE—"Alma, Where Do You Live?" the offering in which the Somerville Theatre Players were seen last week, ranks high as a money getter and a play that pleases. Much of the credit should go to Winifred St. Claire in the title role and J. Gordon Lawrence, the two carrying all the strain in the show with the exception of one number, excellently done by Ruth Fielding. Both received no end of praise from the house patrons, and each deserved it. Rowden Hall, Milton Stevens, Ann Brackett and Grace Fox also were very good. Next week "The Only Son" is underlined, which also marks the return to the cast of Somerville's popular leading man, Arthur Howard.

WASHINGTON: GARRICK—The fourth week of the Garrick Players was a continuation of excellent business. "Where Your Husband Looks," the George V. Hobart farce, was most creditably presented. Eileen Wilson, who is a strong favorite, has the star part and Earle Boss and Lynne Overman shared equally in the comedy responsibilities of the play. Reid Romilly, a new addition to the company received strong praise for a splendid performance. Walter Morrison, Edward C. Robinson, Leah Winslow, Rose Macdonald and James Dorenforth gave capital portrayals. "The Rose" is in preparation. ABBE.

## Lewis S. Stone Heads Stock

Lewis S. Stone, who is probably the most popular leading man that has appeared in Los Angeles, made his reappearance at the Majestic last week at the head of a new stock company organized by Thos. Wilkes.

The opening production was "The Lion" Edgar Selwyn's New York success. In the cast with Mr. Stone are Florence Oakley, Jon Beasley, Grace Moss, David Hartford, Alice Brownley Wilson, Betty Wales, Donald Stewart and Gavin Young.

## IS THAT SO?

Mae Melvin, leading woman, closed a season of eighty-six weeks at the Fifth Avenue Theater, Brooklyn, on Saturday night, July 5th. In these weeks Miss Melvin has played roles of widest variety. Following a ten days' motor trip through the Catskill Mountains she will go to her summer home on the Maine coast for a month prior to take up her next season's activities.

W. O. McWatters closed a three years' season as leading man at the Fifth Avenue Theater, Brooklyn, July 5th. During these years he has portrayed a vast variety of roles. Following a month's vacation he will complete plans for next season.

Ann Morrison, who closed at the Empire Theater as "Dear Brutus," has joined Harry Minturn in Milwaukee, where she opened in "Why Marry?" Miriam Doyle, Baker Moore and Barry Melton have also left to join the cast.

Paul Gordon, late captain in the 125th infantry, is now acting with Jessie Bonstelle in her repertory companies in Detroit and Buffalo.

Winslett P. Wright has joined the Bassett Players, Albany, N. Y.

Mgr. Edwin De Coursey, of the Blaney Players, will spend the summer in Fall River, Mass., and Tiverton, R. I., touring.


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# ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

**CLEVELAND:** COLONIAL — "Sis Hopkins," as given at the Colonial Theater last week by Clara Joel and her competent associate members of the Colonial Theater Stock Company, proved delightful summer entertainment, and a big box office attraction. LOEB.

**INDIANAPOLIS:** SHUBERT MURAT—By far the most pretentious and notable production ever offered here in stock at any time was the presentation of "Kismet," by Stuart Walker. James W. E. Reynolds, art director of the company, designed the costumes and settings, which were rich in beautiful colorings. As Hadji, George Gaul offered one of his best performances ever given here. McKay Morris added to his laurels as Wazir Mansur. George Somnes was a dignified and imposing figure as the Caliph. Beatrice Maude as Marsinah, Margaret Mower as first wife of the Mansur, Ena Risley, an unusually charming dancer, Elizabeth Patterson, Aldrich Bowker, Edgar Steal and others in the large cast added good measure. KIRKWOOD.

**JAMESTOWN:** The Celoron Park Theater has opened with the Pauline MacLean Stock Company in "Daddy Long Legs." The company played a thirty-eight week engagement in this city, season before last, and was enthusiastically welcomed upon its return. Miss MacLean and Edward Clarke Lilley are the only ones now with the company who played here during the previous engagement, but the supporting company is, if possible, stronger than the old one. After her engagement at Celoron Park, Miss MacLean will return to Akron, O., where a theater is being built for her. The Celoron Theater is under the management of E. R. Holmes. LANGFORD.

**LOS ANGELES:** MOROSCO—Morosco Players, doing the "Thirteenth Chair," appeared for the third and last week, having played to a capacity house through every performance and could probably have been carried over for another week, had not the plans already been made to stage "Civilian Clothes," one of Oliver Morosco's new productions, next week. "Civilian Clothes" is the first of several big new productions which Oliver Morosco will put on in Los Angeles Theater during the summer months. Thurston Hall has been specially engaged for the lead. Others in the cast will be Eleanor Woodruff and Harlan Tucker.

**MONTREAL:** ORPHEUM—The Orpheum Players produced "Hobson's Choice." The piece is a difficult one for stock, as it depends so much on dialect and atmosphere. On the whole a very creditable performance was given. Maurice Franklyn appeared to advantage as the irascible Hobson; Margaret Knight did good work as the mastertul Maggie and David Herblin was a capable Willie Mossop. TREMAYNE.

**PORTLAND, ME.:** JEFFERSON—The summer stock season has opened under the supervision of David Perkins, long connected with local theatrical organizations. The play chosen for this occasion was "Daddy Long Legs." The company is one well chosen, headed by Grace Carlyle and Robert Gleckler. Miss Carlyle in the role of Judy Abbott gave a very pleasing interpretation, while Mr. Gleckler gave an excellent portrayal of Jervis Pendelton. The other members of the company were very good. STRAW.

**PORTLAND, ORE.:** ALCAZAR—"Flora Bella," the offering of the Alcazar Musical Comedy Company at the Alcazar, was brilliantly staged, acted and sung. Mabel Wilber was as exquisite and Oscar Figman as amusing as ever. Henry Coote as the prince entrenched himself more firmly in public favor. George Natanson was admirable as the baron. Eva Olivotti as the Countess, and May Wallace as Madame Vera, were pleasing and picturesque. The dancing and song specialties were most attractive. BAKER—The Baker Players made a most entertaining production of "The Unkissed Bride" at the Baker. John G. Fee and Verna Felton in the leads were attractive personages. Aunt and Uncle Dawley were charmingly portrayed by Mrs. P. R. Allen and Irving Kennedy. Anna McNaughton gathered in the bulk of the laughs. Geralding Dare sparkled in the role of Dolores. LYRIC—A comedy with music, entitled "Wanted, A Wife," furnished Dillon and Franks a wide outlet for their humorous talents at the Lyric. The soloists, Wurdig, Jensen, Raymond and Bingham, and the chorus, were in their usual good voice and form.

**SAN DIEGO:** STRAND—The Virginia Brissac Stock Company closed an 18 months' engagement June 22d, with an Aloha night, and a production of "The Show Shop," each member being allowed to play his or her part as they so desired, and at the close of the performance the entire company appeared with Hawaiian leis about their necks and singing "Aloha" showered the audience with leis and flowers in the Hawaiian stye of farewell. They may return in the fall. CHAPMAN.

**SAN FRANCISCO:** ALCAZAR—The Alcazar offered "Be Calm, Camilla" to crowded houses, starring Belle Bennett and W. P. Richardson. Next play "Wet or Dry." BARNETT.

**SEATTLE:** WILKES—The Wilkes Players presented "Nancy Lee" to appreciative audiences. Grace Huff in the title role was afforded the best opportunity in weeks to display her fine dramatic ability. Howard Russell, Ivan Miller and ane Darwell played with their usual ease and ability. The play was finely staged under the direction of Addison Pitt. "Charley's Aunt' followed. MENDELL.

**SOMERVILLE:** SOMERVILLE—"Alma, Where Do You Live?" the offering in which the Somerville Theater Players were seen last week, ranks high as a money getter and a play that pleases. Much of the credit should go to Winifred St. Claire in the title role and J. Gordon Lawrence, the two carrying all the singing in the show with the exception of one number, excellently done by Ruth Fielding. Both received no end of praise from the house patrons, and each deserved it. Rowden Hall, Milton Stevens, "Ted" Brackett and Grace Fox also were very good. Next week "The Only Son" is underlined, which also marks the return to the cast of Somerville's popular leading man, Arthur Howard.

**WASHINGTON:** GARRICK — The fourth week of the Garrick Players was a continuation of excellent business. "What's Your Husband Doing?" the George V. Hobart farce, was most creditably presented. Eileen Wilson, who is a strong favorite, has the star part and Earle Foxe and Lynne Overman shared equally in the comedy responsibilities of the play. Rita Romilly, a new addition to the company, received strong praise for a splendid performance. Walter Morrison, Edward C. Robinson, Leah Winslow, Rose Macdonald and James Dyrenforth gave capital portrayals. "The Brat" is in preparation. WARDE.

• • •

## Lewis S. Stone Heads Stock

Lewis S. Stone, who is probably the most popular foot-light idol who has appeared in Los Angeles, made his reappearance at the Majestic last week at the head of a new stock company organized by Thos. Wilkes.

The opening production was "The Lie," Edgar Selwyn's New York success. In the cast with Mr. Stone are Florence Oakley, Don Beaseley, Grace Moss, David M. Hartford, Alice Bromley Wilson, Betty Wales, Donald Stewart, and Gavin Young.

• • •

## IS THAT SO!

Mae Melvin, leading woman, closed a season of eighty-six weeks at the Fifth Avenue Theater, Brooklyn, on Saturday night, July 5th. In these weeks Miss Melvin has played roles of widest variety. Following a ten days' motor trip through the Catskill Mountains, she will go to her summer home on the Maine Coast for a month prior to take up her next season's activities.

W. O. McWatters closed a three years' season as leading man at the Fifth Avenue Theater, Brooklyn, July 5th. During these years he has portrayed a vast variety of roles. Following a month's vacation he will complete plans for next season.

Ann Morrison, who closed at the Empire Theater in "Dear Brutus," has joined Harry Minturn in Milwaukee, where she opened in "Why Marry?" Miriam Doyle, Baker Moore and Barry Melton have also left to join the cast.

Paul Gordon, late captain in the 305th Infantry, is now acting with Jessie Bonstelle in her repertory companies in Detroit and Buffalo.

Winniett P. Wright has joined the Fassett Players, Albany, N. Y.

Mgr. Edwin De Coursey, of the Blaney Players, will spend the summer in Fall River, Mass., and Tiverton, R. I., fishing.

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Alice Joyce says: See
**FRANK JOYCE at Hotel Joyce**
Exceptional opportunity to live in cool, light, artistically decorated rooms at remarkably low summer rentals. Overlooking Central Park. Moderate price dining room. Everything to make your stay pleasant.
"FOURTEEN FLOORS OF SUNLIGHT"
**HOTEL JOYCE**
31 West 71st Street New York City

ZAUDERS MAKE-UP
Absolutely the best
Send for Price List and Color Card
113 West 48th Street New York City
**WIGS**
Human Hair, brand new Irish, Dutch, Jew, 90c each. Soubrette or Men's Dress Wig, $1.25, $1.75. Negro 35-50-75c. Tights $1.00. Paper Hats, Masks, Novelties Props. Catalogue Free.
G. KLIPPERT, MFR., 46 Cooper Sq., New York

# HOW THE SHOWS ARE DOING ON THE ROAD

**CHICAGO:** PLAYHOUSE — "The Liberty Bells" is being presented by the 33d Division boys, and is proving to be a real good lively show. The book was written by Arthur Kassel and the music by Sol Cohen, and while the show had seen good service over in France this is its first American production. Many of the boys taking part are Chicagoans. The piece bears a strong resemblance to a burlesque but there is more olio than book and every soldier in the cast has an opportunity to give a specialty. The setting represents the interior of a French emporium. The Yellow Cross Jazz Band, the band of the thirty-third, occupied the orchestra pit and furnished good music. There is only one girl in the show, a Miss Buchaire, who, of course, plays the heroine. PALACE—"The Passing Show of 1918" continues to play to capacity in spite of the warm weather. GARRICK—"Scandal" is a close second as to business. Powers, Blackstone, Olympic and the Princess are now dark, with nothing in sight until latter part of August.
ATKIN.

**SAN DIEGO:** ISIS—Otis Skinner was seen in "The Honor of the Family" for two performances and delighted good houses.
CHAPMAN.

**SAN FRANCISCO:** COLUMBIA—The Columbia ran "A Marriage of Convenience" for the second week, starring Henry Miller and Ruth Chatterton. June 30, Ruth Chatterton appeared in "The Merrie Month of May." CURRAN—The Curran, following with "Cappy Ricks," starring Tom Wise and William Courtenay, has Marjorie Rambeau in "Eyes of Youth." We remember this star favorably, she having played at the Alcazar with Willard Mack some years ago. CASINO—The Casino is still starring Will King, last week in "Oo-La-La."
BARNETT.

**ST. PAUL:** METROPOLITAN—Guy Bates Post, favorite of former Dave Henderson stock days, closed the season at this house in "The Masquerader." The "Met" will reopen Aug. 24. PFISTER.

• • •

## "Lincoln" Play in Chicago

A year ago, in Minneapolis, a stock company at the Shubert Theater, produced a play written around the character of Abraham Lincoln. It was a good play but producing managers were timid about introducing "honest Abe" upon the speaking stage.

These doubts were dissolved, however, by John Drinkwater, who wrote "Abraham Lincoln" and staged it in England where it was a sensation. William Harris, Jr., bought the American rights and will show the British Lincoln to New Yorkers next autumn.

It remained for Ralph Thomas Kettering, who wrote the Minneapolis Lincoln play to dig out his manuscript. So the company at the Wilson Avenue Theater, Chicago, were seen in "The Commoner," a Lincoln play written by an American. Kettering will have the services of Harry Hollingsworth as Lincoln.

# WHERE'LL WE GO?

## Healy's

The Golden Glades are as popular as ever, with the real ice-skating as part of the entertainment provided to dinner or supper guests. A gallant revue makes the place merry early and late every evening, and for the sake of the cool night air, there is the "Roof," with its separate "Blossom Festival."

## Reisenweber's

In addition to Sophie Tucker and her six Kings of Syncopation, there is a lot to see and hear among the young ladies at Reisenweber's who are billed under that comprehensive advertising slogan, "a bevy of pretty girls."

## Alamac in the Mountains

For a beautiful hotel located in the wooded mountains surrounding Lake Hopatcong, Arlington, N. J., Alamac in the Mountains is all that picturesque hospitality should be. Every recreation is included in its proposition.

## Thousand Island House

When one seeks to return to nature via Alexandria Bay, there is no finer or more comfortable place at which to stop than at the Thousand Island House. They have made arrangements whereby a stay at this hostelry may be fixed before leaving the Big Village, and when once there, whether by boat, train or magnificent highway, the guest is made to feel perfectly at home, free to rest in the atmosphere of the piney woods or to be as strenuous as he likes, with swimming, boating or tennis.

## Hotel Plaza, Asbury Park

The sunrise over the Atlantic (a body of water), is said by those who have remained up late enough, to be extremely gorgeous, and the Hotel Plaza at Asbury Park refers to this fact when it displays in small type its location, "On Ocean Front." The obvious idea is that here one does not have to remain up to see the sunrise.

## Pre Catalan

Many people find an hour or two of high-class entertainment, interspersed with dancing, at the Pre Catalan, a summer resort on Thirty-ninth Street, in the heart of the Big Town. No expense has been spared to make the dancing Revue an attraction ranking with the best on the formal stage.

## Harry Beekman's Restaurant

Harry Beekman's restaurant, two doors below the Palace, is becoming more and more popular with Thespians. They who have business in that locality during the day find it a convenient place and those connected with the theaters in that locality in evening always get a cheering after the theater supper there.

Electric Light Steam Heated
Hot and Cold Water
First Class Accommodation
**METROPOLE HOTEL**
THEODORE SCHMITZ, Proprietor
REGINA, SASKATCHEWAN

# BIRTHS

BORN on July 1st to Mr. and Mrs. Jack Ellis (May Lyman) a boy.

• • •

# DEATHS

AIGEN—Maye Louise Aigen was buried from the home of her aunt, Miss L. G. Prendergast, on Wednesday, June 25th. Interment was in the family lot at Holyhood Cemetery, Brookline, Mass.

FOSTER—Eugene Foster, who had been a theater usher longer than any other man, died at the Old Soldiers' Home at Chelsea last week. He was eighty years old at the time of his death and more than fifty years of his age had been spent at the Boston Theater as an usher. Foster, during that time, missed only one performance.

HARLAN—Nellie Harlan, connected with Henry W. Savage productions for many years, died last week at Bellevue Hospital after an illness of short duration. She had lived in New York all of her life and resided on West Fiftieth Street. Wilbert Harlan, her husband, is associated with a large motion picture concern and survives her, together with a son and daughter.

SHORT—James C. Short, fifty-five, an old-time vaudeville actor, died June 30 at his home, 26 Berkeley place, Brooklyn. He was a cornet player in the Hyde & Behman Theater orchestra. He was a member of the National Vaudeville Artists of America and the New York Musical Union, Local 310.

SORTORI—Luigi Sortori, a retired grand opera singer, died recently. He was a guest of the Actors' Fund Home. He was born in Italy in 1850, and was educated there. He was associated with all the big singers of his day. His wife survives him.

VERNON—Alice Vernon, known as Queen of Brass Instrumentalists, died June 7 in London from acute Bright's disease. The deceased, who was twenty-seven years of age, was a popular performer, and the daughter of Harry Hellis, who plays the halls with a troupe of trained dogs.

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# WHERE SHOWS ARE

**ANGEL FACE**; Chic June 8 indef.
**HONEYMOON TOWN**; Chic June 8 indef.
**I LOVE YOU**; Chic indef.
**PASSING SHOW OF 1918**; Chic indef
**PRINCE THERE WAS**; Chic May 11 indef.
**REGULAR FELLOW**; Asbury Park 7-9; Long Branch 10-12.
**SCANDAL**; Chic indef—**STORM**; Atlantic City July 7-12.
**TILLIE**; Chic indef.
**TISH**; Chic June 6 indef.

**THE ROLLAND HOTEL**
T. J. KELLY, PROP.
Theatrical Headquarters
216 Second Avenue North, Great Falls, Montana
*One Block from the Grand Theatre*

**Gaiety** B'way & 46th St. Evgs. 8.20: Mats. Wed. and Sat. 2.20

WINCHELL SMITH and JOHN L. GOLDEN Present

# LIGHTNIN

**SELWYN THEATRE**
West 42d Street Tel. Bryant 47
Evgs. 8.30. Mats. Wed. & Sat. 2.30.
Arthur Hammerstein in conjunction with Selwyn & Co. present

## "TUMBLE IN"

BIG MUSICAL COMEDY SPLASH

**Cohan & Harris** Broadway and 43rd Street
Evgs. at 8.20. Mats. Wed. & Sat. 2.20.
Cohan and Harris Present
"BIGGEST SUCCESS SINCE 'THE MERRY WIDOW'"

## THE ROYAL VAGABOND

A COHANIZED OPERA COMIQUE

**Hudson** West 44 St. Evgs. at 8.30 Mats. Wed. & Sat. at 2.30
A SMASHING TRIUMPH!
A. H. WOODS Presents

## LOUIS MANN
in
## Friendly Enemies

by Samuel Shipman and Aaron Hoffman

**ELTINGE** Thea. W. 42d St. Evgs. 8.30. Mats. Wed. & Sat. 2.30
A. H. WOODS Announces

## UP IN MABEL'S ROOM

with Hazel Dawn, John Cumberland and Walter Jones

**KNICKERBOCKER** THEATRE B'way & 38th St.
Evgs. 8.15, Mats. Wed. and Sat., 2.15
JOHN CORT'S NEW MUSICAL COMEDY

## Listen Lester!

"There is happy, joyous dancing, with music and comedy a-plenty." —*Globe.*

**NEW AMSTERDAM**
W. 42nd St., Evenings 8.15
Matinees Wed. & Sat. 2.15

## ZIEGFELD FOLLIES


## Before Your Mirror

Crow's-feet, Flabby Skin Over or Under Eyes Removed Invisible. Immediate Method.

Lift Up one side of your face. Compare it with the other side. Makes face years younger and sweeter.

Call, Write or Phone, 25 Knickerbocker

**DR. PRATT,** FACE SPECIALISTS Interview Free 46 West 34th Street


# RIVOLI RIALTO

B'WAY AT 49th ST. HUGO RIESENFELD, Director B'WAY AT 42nd ST.

**IRENE CASTLE**
*in a Paramount-Artcraft Picture*
*"THE FIRING LINE."*
RIVOLI PICTORIAL
*"War Spruce."*
*Educational Film*
HAROLD LLOYD COMEDY
**RIVOLI ORCHESTRA**
*"Symphonie Pathetique."*

**Pauline FREDERICK**
*in a Goldwyn Picture*
*"THE FEAR WOMAN."*
RIALTO MAGAZINE
*"The Leopard Hunt."*
MACK SENNETT COMEDY
*"Trying to Get Along."*
**RIALTO ORCHESTRA**
*"Thirteenth Hungarian Rhapsody."*

**STRAND**
Broadway at 47th Street
Direction of Jos. L. Plunkett
CONTANCE TALMADGE
in "THE VEILED ADVENTURE"
TOPICAL REVIEW SOLOISTS
STRAND SYMPHONY ORCHESTRA

**PALACE** Broadway and 47th Street
World's Most Beautiful Playhouse.
Smoking Permitted in Balcony
Daily Matinees, 25c, 50c and best seats 75c. Evgs., 25c, 50c, 75c and entire lower floor $1.00

## Supreme Vaudeville

**VIOLETTE WILSON**
IN "A LONELY ROMEO" SHUBERT THEATRE

**ANN ORR**
In "She's A Good Fellow" Globe Theatre

**HELEN MAC KELLAR**

**ADA MEADE**
Management, Klaw & Erlanger

**ADA MAE WEEKS**
"LISTEN LESTER" Management John Cort

**MARJORIE GATESON**
Management Messrs. Lee & J. J. Shubert

**MAY BOLEY**

**FLORENCE SHIRLEY**
Management—Comstock & Elliot

**VIVIENNE SEGAL**

**DIANTHA PATTISON**
in "I LOVE YOU" BOOTH THEATRE

**GYPSY O'BRIEN**
in "I LOVE YOU" BOOTH THEATRE

**JOHN RUTHERFORD**
"The Spitfire," "Disraeli," "The Blindness of Virtue," "Paganini," "Getting Married"

**FRANCES DEMAREST**
"The Royal Vagabond" Management Cohan & Harris

**LYRIC** 42d. W. of B'way. Evenings 8.15, Mat. Wed. and Sat. 2.15
F. RAY COMSTOCK and MORRIS GEST Announce
Their First Offering of the New Season
A NEW AMERICAN COMEDY
By Guy Bolton and Frank Mandel

## The Five Million

**SHUBERT** THEATRE, 44th, W. of B'way. Phone Bryant 8439.
Evgs. 8.15. Mats. Wed. and Sat. 2.15

## LEW FIELDS

In a New Musical Comedy

## A LONELY ROMEO

**44th ST.** THEATRE, Just West of B'way Phone Bryant 7232
MATS. WED. and SAT., 2:15
THE SHUBERT

## GAIETIES OF 1919

WILLIAM A. BRADY'S

## PLAYHOUSE

W. 48. Phones Bryant 2628. Evgs. 8:30
Matinees Wed. and Sat. 2:30
William A. Brady Stages a New Melodrama by Owen Davis entitled

## "AT 9.45"

**WinterGarden** Broadway and 50th Street Phone Circle 9330
Evgs. at 8. Mats. Tues., Thurs. & Sat. at 2
Winter Garden's Greatest Success

## MONTE CRISTO, JR.

**ASTOR** Theatre, 45th & B'way Phone Bryant 287.
Evgs. 8.15. Mats. Wed & Sat. 2.15.

## EAST IS WEST

With
FAY BAINTER

**BOOTH THEATRE**
45th St. W. of B'way. Phone Bryant 6100
Evgs. 8:30. Matinees Wed. and Sat. 2:30
Mr. and Mrs. Coburn
—in—

## The Better'Ole

*38th Week—Best Show in Town*


**Your Prospective Customers**
are listed in our Catalog of 99% guaranteed Mailing Lists. It also contains vital suggestions how to advertise and sell profitably by mail. Counts and prices given on 9000 different national Lists, covering all classes; for instance, Farmers, Noodle Mfrs., Hardware Dirs., Zinc Mines, etc. *This valuable reference book free.* Write for it.

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You can produce sales or inquiries with personal letters. Many concerns all over U. S. are profitably using Sales Letters we write. Send for *free* instructive booklet, *"Value of Sales Letters."*

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**RICHARD COKE**
Address care Dramatic Mirror

**JESSIE CROMMETTE**
Characters Address % Dramatic Mirror

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# RAY MILLER AND HIS BLACK & WHITE MELODY BOYS

# AND HIS RAY MILLER

Direction
**JOS. B. FRANKLIN**

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**MARYON VADIE**
and
**OTA GYGI**

**Palace Theatre Now**
**Riverside Next Week**

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**DOROTHEA SADLIER**

Vampire in

IRWIN ROSEN'S

# "KISS ME"

*Comment from Dramatic Mirror*

Leading the number was Dorothy Sadlier, who had the eyes of the audience on her every minute she was in sight. MARK

**PALACE THEATRE**

**NOW**

# IRWIN ROSEN

PRESENTS

# "KISS ME"

## A MINIATURE MUSICAL COMEDY

MUSIC, LYRICS AND STAGING

BY

## WILLIAM B. FRIEDLANDER

## B. F. KEITH'S PALACE NOW

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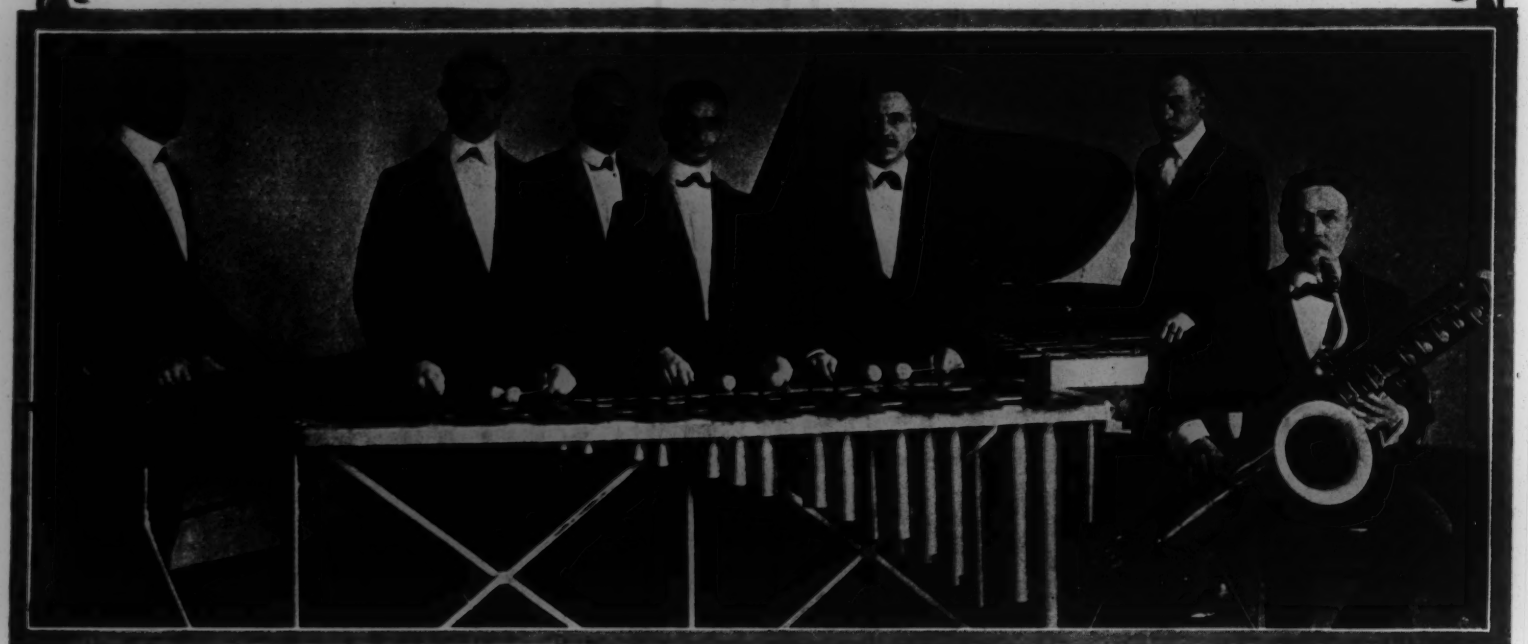

# VAUDEVILLE VOLLEYS—From

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"By way of comparison I recall that when I built my new Brooklyn theater the bricks were purchased at $5.50 per 1,000 while today they are asking $23.50 per 1,000. And then the quality isn't so good and the deliveries uncertain. Then there is your labor; the cheapest bunch of dagoes you can line up for theater construction get $5.50 a day with short days penciled in and the men striking just when you need 'em rushing through with the job. And the labor classes are more independent than the rich these days.

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### Routed With "Camouflaged"

We ran into James (Fat) Thompson last week and found Fat in good voice after having had a rest which put his vocal cords in excellent trim after they had collapsed on him during his recent vaudeville tour. Fat delivered the following spiel: "Do you know I haven't been west of Detroit since June a year ago. An actual fact and it seems mighty strange after Yours Truly had made Chicago and the middlewest headquarters for more than a year. For fully a year, barring two weeks, owing to my voice getting out of kelter, I have been playing consecutively. Around here the bunch has an idea that about the only thing I can do in vaudeville is my present act, 'Camouflaged,' when out in Chicago I produced fifty-two comedies with a new one for each week of the year. I could do the same thing right here in New York if I had the booking chance. However, I am routed until next September with 'Camouflaged' and I have no kick coming although there is never any danger of my running out of material."

John E. Coutts tells us that he is going to spend real money on his proposed vaudeville production of "When Dreams Come True." He said: "Believe me I'll not do any half-way job of it and the wardrobe and scenic layout will be brand new and worthy of a road production. In fact if it doesn't pan out successfully in vaudeville after its Labor Day presentation then I'll restore it to full show shape and give it a road route."

I. Halperin, known to the theatrical bunch around Chicago as "Hal," came into New York last week from the Windy City to visit his parents, sister and brother who live at Kew Gardens, L. I. He is a brother of Nan Halperin, the actress and vaudeville star.

Bernard Daly, who appeared in vaudeville for a time, will take to the road as a star next season as a result of his successful tour for a part of last season in "Sweet Innisfallen." Daly is the possessor of a fine tenor voice.

Clarence Nordstrom has an offer to go abroad next fall and is giving the matter careful consideration.

The Friars are getting ready for a big day of fun when their annual outing will take place July 17 at Karatsony's, Glenwood, L. I. Looks like there will be a lot of red lemonade for the boys now that the closed season is on.

Doc Adams, vaudeville producer and who also had out a number of shows at one time, is giving Broadway the closeup after a long absence.

E. J. Dolan is enjoying the fishing along the west shore of Maryland.

### Right Name Is Peduzzi

Throughout his vaudeville tour the Creole Fashion Plate is using no other monicker. This male entertainer, who first fools 'em with a female impersonation and then changes to Tuxedo for a number in his robust voice, is really George F. Peduzzi, a Baltimore lad whose stage future is now assured. He appeared on the stage when fifteen years old and he is now twenty-one. His first big stage job was with Neil O'Brien Minstrels, working with them three years. Later he went to Australia where he worked as a "single" for two years. He then returned for an Orpheum tour where he proved most successful in his line of endeavor and is now "cleaning up" in the east.

Jimmy Cormican, a former vaudevillian, is now a fullfledged stock manager, also acting in his present company at the Lyceum, New Britain, Conn.

Nora Norine is back in New York, with a lot of local bookings lined up.

Barney Gerard has had several chances to produce acts for vaudeville but he has decided to devote his time to shows instead. He says that he means business about the producing of a new revue entitled "What Does The Public Want?"

Ned Alvord, who never has any trouble making the other fellow hear what he's saying, has a number of new propositions for next season with his fingers in on both vaudeville and the road end. Ned's now located in the Gaiety Theater building since his departure from the managerial circles of the B. F. Keith Vaudeville Exchange. Seems Ned has been connected with every angle of the show game, even circuses, and at one time was connected with the Western Vaudeville Managers' Association. Out west Ned Alvord knows every stick and stone in the road territory that runs every direction in and out of Chicago. Ned plans to have out a musical comedy proposition next season that is already routed up solidly.

When it comes to modesty for accomplishing things and not bowing and scraping for the credit, the palm goes to William Spagna, the popular and efficient manager of the Jamaica Theater. Bill succeeded Louis Sidney down there when Lou pulled stakes for St. Louis and hooked up a nice profitable proposition with the Koppler & Goldman interests. Now Bill had learned some things from Sidney's methods and as a result has kept the Jamaica house running along smoothly, popularly and profitably. Spagna is well liked down Jamaica way.

### Some Jester

Corse Payton is some jester. And he's original at his joking, too. He handed the VAUDEVILLE VOLLEYS conductor the following one last week: "Woolworth and Corse Payton stand alone in the annals of their respective business connections. We are the only ones who have not advanced our prices, war or no war, profiteering or no profiteering, the prices remain unchanged—'ten cents'—with Woolworth and Payton still able to cater to the public at a dime. And that reminds me that I notice the President is returning to the United States for a week-end, with the big Toledo fight July 4 to bring in enough revenue to pay the President's salary for a year. Not to change the subject but I'd like to have the Capitol Theater for stock. I hear there are 4,400 seats in it. I'd charge the folks a cent a seat and make money."

Leon Lansfield is managing the Broadway but he doesn't want to encounter any more such jams and riots as the one the other night when the doors were broken down. However, when vaudeville comes his way in the fall there will be a dozen jams or none at all.

Al. Warner tells us this one: "Was sitting in a restaurant the other day and noticed a rural couple at the next table. The man put his hand to his mouth. Wifey asked, 'What's the matter? Did you hurt yourself?' 'Yep, I broke a tooth shifting gears on an ear of corn.'" Warner said it sure handed him a laugh.

If all the acts go to London that say they are or have offers over there then London will look like a second New York before the end of the year. However, there is quite a cry for American acts over there and it is satisfying to know that there are mighty few flivvers when they have all had their merry say. Some of the biggest hits in London today are American entertainers.

The hotels are polishing up the handles of their big front doors in anticipation of the annual arrival of New Orleans' James Whitcomb Riley and all 'round combination of O. Henry and Rudyard Kipling, namely O. M. Samuel. When he hits Boardway he dazzles forth hourly in suits to befit the time and the heat of the day.

Arrangements are under way for a testimonial to Barney Fagan, Aug. 31 now being the scheduled date, and some of the men identified with the show to be given are E. F. Albee, E. B. Marks, Sam Scribner, Walter Kingsley, Julius Witmark and Charles K. Harris. If there is one man deserving of such a benefit it's Barney and his popularity reaches from here to Hong Kong, China, and back. Fagan has had a lot of hard luck and a physical condition compelling him to submit to a number of nasal and throat operations. But Barney has alweys been a regular fellow and unusually active for his years and long stage activity.

### Sailor Reilly to Stay in Vaudeville

"Now that I am out of the navy I am going to stick in vaudeville and endeavor to make myself as 'standard' as possible through the arrangement of a new act that I have in mind. I shall obtain some special numbers and not stick to any one publisher, but use what I think is best adapted to my style. I have had a most pleasant connection with the bunch backstage and the managerial dignitaries out front and like the life. However, I feel that the strain of singing so much in the open and at the top of my voice with a brass band accompaniment generally has been such that a little rest will just put me right to make the proper sort of entry into vaudeville." All this came from Sailor Reilly, now in civilian clothes, after having done a world of good in every way and shape possible for the navy, helping recruiting and taking part in all the big drives in the local theaters.

Who's the handsomest Keith theater manager in town? Some maintain Billy Quaid of the 5th Avenue, others Leon Kelmer of Greenpoint while Chris Eagan of the Colonial has his backers. Then there are votes for Elmer Rogers of the Palace, Bob O'Donnell of the 125th Street. This might start something with the Fox and Moss managers.

Sadie Kusell, one of Chicago's best known feminine members of the theatrical colony that is making the Loop famous, has been spending her vacation in New York. And as Sadie has lived so long in Chicago it is only natural for her now to make comparisons with "nothing like the one in Chicago." Miss Kusell is an important member of the Jones-Linick-Schaefer office force in Chicago, and as she has more or less been identified with things theatrical it is only natural to assume that she is of inestimable value to Aaron, Adolph and Peter. Oh, yes, Sadie's a brother of Dan and Dan is some pumpkins in vaudeville circles himself. Dan has been here to sort of act as chaperon for Sadie, but letting her have her own way.

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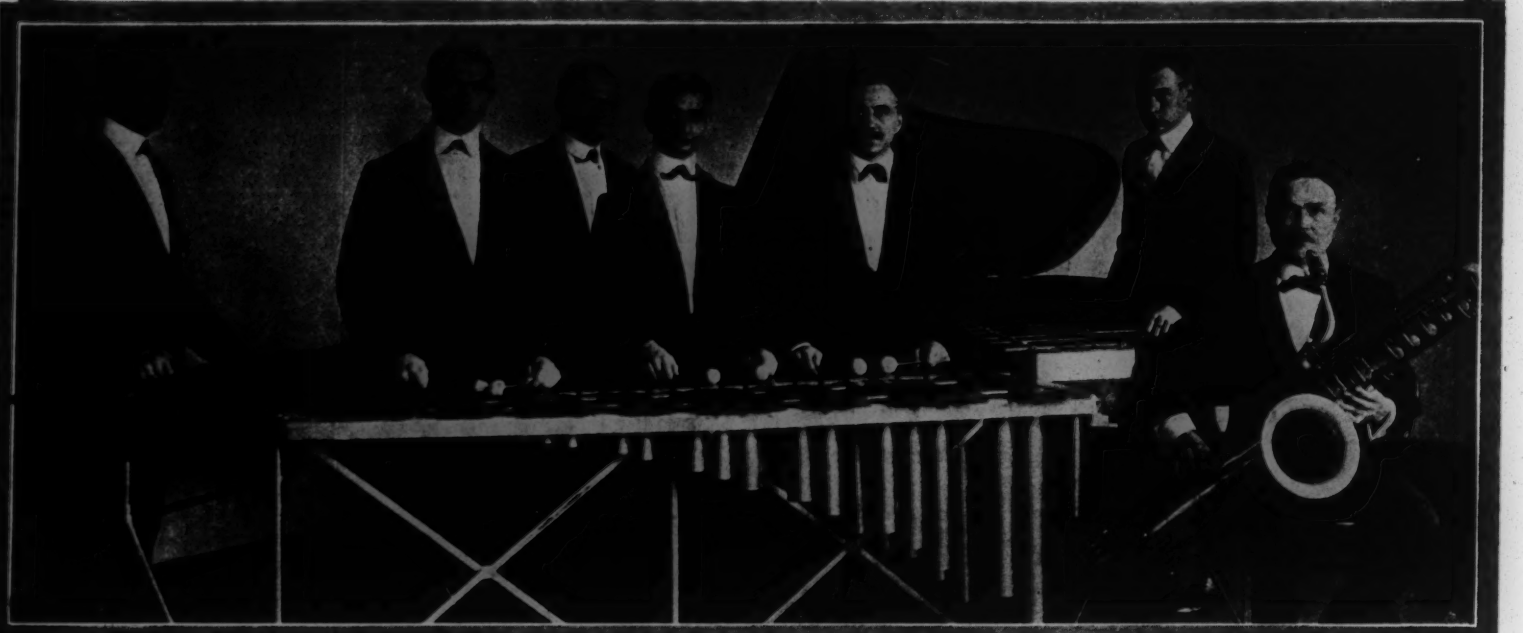

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"Aside from this is the necessity of getting what material you buy in other localities through on time and that seems an utter impossibility nowadays with the railroads still clogged up moving troops back home and strikes on in shipping points sure to tie up your plans. No, siree, no new theaters at this time. I think I'm lucky to have the new houses in Kingston and Williamsport (Pa.) completed during the past year. And come to think of it I don't feel any too chirpy right now after a long railroad ride and a subsequent date with the dentist. But no more new theaters right now, please bear that in mind."

### Routed With "Camouflaged"

We ran into James (Fat) Thompson last week and found Fat in good voice after having had a rest which put his vocal cords in excellent trim after they had collapsed on him during his recent vaudeville tour. Fat delivered the following spiel: "Do you know I haven't been west of Detroit since June a year ago. An actual fact and it seems mighty strange after Yours Truly had made Chicago and the middlewest headquarters for more than a year. For fully a year, barring two weeks, owing to my voice getting out of kelter, I have been playing consecutively. Around here the bunch has an idea that about the only thing I can do in vaudeville is my present act, 'Camouflaged,' when out in Chicago I produced fifty-two comedies with a new one for each week of the year. I could do the same thing right here in New York if I had the booking chance. However, I am routed until next September with 'Camouflaged' and I have no kick coming although there is never any danger of my running out of material."

John E. Coutts tells us that he is going to spend real money on his proposed vaudeville production of "When Dreams Come True." He said: "Believe me I'll not do any half-way job of it and the wardrobe and scenic layout will be brand new and worthy of a road production. In fact if it doesn't pan out successfully in vaudeville after its Labor Day presentation then I'll restore it to full show shape and give it a road route."

I. Halperin, known to the theatrical bunch around Chicago as "Hal," came into New York last week from the Windy City to visit his parents, sister and brother who live at Kew Gardens, L. I. He is a brother of Nan Halperin, the actress and vaudeville star.

Bernard Daly, who appeared in vaudeville for a time, will take to the road as a star next season as a result of his successful tour for a part of last season in "Sweet Innisfallen." Daly is the possessor of a fine tenor voice.

Clarence Nordstrom has an offer to go abroad next fall and is giving the matter careful consideration.

The Friars are getting ready for a big day of fun when their annual outing will take place July 17 at Karatsony's, Glenwood, L. I. Looks like there will be a lot of red lemonade for the boys now that the closed season is on.

Doc Adams, vaudeville producer and who also had out a number of shows at one time, is giving Broadway the closeup after a long absence.

E. J. Dolan is enjoying the fishing along the west shore of Maryland.

### Right Name Is Peduzzi

Throughout his vaudeville tour the Creole Fashion Plate is using no other monicker. This male entertainer, who first fools 'em with a female impersonation and then changes to Tuxedo for a number in his robust voice, is really George F. Peduzzi, a Baltimore lad whose stage future is now assured. He appeared on the stage when fifteen years old and he is now twenty-one. His first big stage job was with Neil O'Brien Minstrels, working with them three years. Later he went to Australia where he worked as a "single" for two years. He then returned for an Orpheum tour where he proved most successful in his line of endeavor and is now "cleaning up" in the east.

Jimmy Cormican, a former vaudevillian, is now a fullfledged stock manager, also acting in his present company at the Lyceum, New Britain, Conn.

Nora Norine is back in New York, with a lot of local bookings lined up.

Barney Gerard has had several chances to produce acts for vaudeville but he has decided to devote his time to shows instead. He says that he means business about the producing of a new revue entitled "What Does The Public Want?"

Ned Alvord, who never has any trouble making the other fellow hear what he's saying, has a number of new propositions for next season with his fingers in on both vaudeville and the road end. Ned's now located in the Gaiety Theater building since his departure from the managerial circles of the B. F. Keith Vaudeville Exchange. Seems Ned has been connected with every angle of the show game, even circuses, and at one time was connected with the Western Vaudeville Managers' Association. Out west Ned Alvord knows every stick and stone in the road territory that runs every direction in and out of Chicago. Ned plans to have out a musical comedy proposition next season that is already routed up solidly.

When it comes to modesty for accomplishing things and not bowing and scraping for the credit, the palm goes to William Spagna, the popular and efficient manager of the Jamaica Theater. Bill succeeded Louis Sidney down there when Lou pulled stakes for St. Louis and hooked up a nice profitable proposition with the Koppler & Goldman interests. Now Bill had learned some things from Sidney's methods and as a result has kept the Jamaica house running along smoothly, popularly and profitably. Spagna is well liked down Jamaica way.

### Some Jester

Corse Payton is some jester. And he's original at his joking, too. He handed the VAUDEVILLE VOLLEYS conductor the following one last week: "Woolworth and Corse Payton stand alone in the annals of their respective business connections. We are the only ones who have not advanced our prices, war or no war, profiteering or no profiteering, the prices remain unchanged—'ten cents'—with Woolworth and Payton still able to cater to the public at a dime. And that reminds me that I notice the President is returning to the United States for a week-end, with the big Toledo fight July 4 to bring in enough revenue to pay the President's salary for a year. Not to change the subject but I'd like to have the Capitol Theater for stock. I hear there are 4,400 seats in it. I'd charge the folks a cent a seat and make money."

Leon Lansfield is managing the Broadway but he doesn't want to encounter any more such jams and riots as the one the other night when the doors were broken down. However, when vaudeville comes his way in the fall there will be a dozen jams or none at all.

Al. Warner tells us this one: "Was sitting in a restaurant the other day and noticed a rural couple at the next table. The man put his hand to his mouth. Wifey asked, 'What's the matter? Did you hurt yourself?' 'Yep, I broke a tooth shifting gears on an ear of corn.'" Warner said it sure handed him a laugh.

If all the acts go to London that say they are or have offers over there then London will look like a second New York before the end of the year. However, there is quite a cry for American acts over there and it is satisfying to know that there are mighty few flivvers when they have all had their merry say. Some of the biggest hits in London today are American entertainers.

The hotels are polishing up the handles of their big front doors in anticipation of the annual arrival of New Orleans' James Whitcomb Riley and all 'round combination of O. Henry and Rudyard Kipling, namely O. M. Samuel. When he hits Boardway he dazzles forth hourly in suits to befit the time and the heat of the day.

Arrangements are under way for a testimonial to Barney Fagan, Aug. 31 now being the scheduled date, and some of the men identified with the show to be given are E. F. Albee, E. B. Marks, Sam Scribner, Walter Kingsley, Julius Witmark and Charles K. Harris. If there is one man deserving of such a benefit it's Barney and his popularity reaches from here to Hong Kong, China, and back. Fagan has had a lot of hard luck and a physical condition compelling him to submit to a number of nasal and throat operations. But Barney has alweys been a regular fellow and unusually active for his years and long stage activity.

### Sailor Reilly to Stay in Vaudeville

"Now that I am out of the navy I am going to stick in vaudeville and endeavor to make myself as 'standard' as possible through the arrangement of a new act that I have in mind. I shall obtain some special numbers and not stick to any one publisher, but use what I think is best adapted to my style. I have had a most pleasant connection with the bunch backstage, and the managerial dignitaries out front and like the life. However, I feel that the strain of singing so much in the open and at the top of my voice with a brass band accompaniment generally has been such that a little rest will just put me right to make the proper sort of entry into vaudeville." All this came from Sailor Reilly, now in civilian clothes, after having done a world of good in every way and shape possible for the navy, helping recruiting and taking part in all the big drives in the local theaters.

Who's the handsomest Keith theater manager in town? Some maintain Billy Quaid of the 5th Avenue, others Leon Kelmer of Greenpoint while Chris Eagan of the Colonial has his backers. Then there are votes for Elmer Rogers of the Palace, Bob O'Donnell of the 125th Street. This might start something with the Fox and Moss managers.

Sadie Kusell, one of Chicago's best known feminine members of the theatrical colony that is making the Loop famous, has been spending her vacation in New York. And as Sadie has lived so long in Chicago it is only natural for her now to make comparisons with "nothing like the one in Chicago." Miss Kusell is an important member of the Jones-Linick-Schaefer office force in Chicago, and as she has more or less been identified with things theatrical it is only natural to assume that she is of inestimable value to Aaron, Adolph and Peter. Oh, yes, Sadie's a brother of Dan and Dan is some pumpkins in vaudeville circles himself. Dan has been here to sort of act as chaperon for Sadie, but letting her have her own way.

# DEMPSEY GETS PALACE OFFER FOR FOUR WEEKS AT $2,000 PER

## Fighter Asking for $2,500—Arlington Claims Hold on Champion's Stage Dates

IT is now understood that Jack Dempsey, the new champion heavyweight prize fighter of the world, will be given a four weeks' engagement at the Palace, New York, if he will accept $2,000 weekly for the date. Dempsey's management, however, is asking more, with $2,500 believed the amount that may land him for the Palace.

Meanwhile an announcement came from Toledo that Edward Arlington—the same Eddie who had the 101 Ranch and who sold his interests to Roy Archer, the manager of Jess Willard—claims he has obtained first call on Dempsey's first appearance on the stage following his July 4 rise to championship. The Palace date would mean, if arranged at the $2,500 figure, $10,000 for the champion's four weeks' appearance here, the largest individual sum ever pledged any "freak act" at the Palace. It is likely that some agreement will be reached.

### Whitehurst's Activity

C. E. (Doc) Whitehurst, who already controls two theaters in Baltimore and has made both of them pay, with his New Theater one of the attractions of the town, plans a theatrical building combination down there whereby one roof will accomodate 8,000 persons, with the ground-floor auditorium to take care of half of that number. The work will start when Doc lands just one bit of property on the site that is at present holding up the deal.

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### Aborns to Keep Producing

As a result of a number of their musical comedy turns in vaudeville form, the Aborns have been successful to such an extent that they will continue producing for the "big time" next season. They have a number of light operettas and musical comedies which they will condense for vaudeville.

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### Rose and Shaw Join Singer

Harry Rose and Annette Shaw, who are winding up their local vaudeville dates this week at the Greeley Square and Loew's Victoria, will be seen next season with one of Jack Singer's burlesque shows. Rose and Shaw no sooner signed with Singer last week than they got a half-dozen offers from other show producers.

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### "Fat" Thompson Resuming

James (Fat) Thompson, who lost his voice recently and was compelled to cancel immediate time in the east with his vaudeville act, "Camouflaged", resumed his stage work this week. "Fat" is booked up until next September in the east with his present turn.

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### Kelly with Morosco

Dan Kelly last week signed with the Oliver Morosco offices to play one of the principal comedy roles in "Please Get Married", on the road next season. Kelly got in a week with the New York company just prior to its closing.

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### New Keith House in Cleveland

B. F. Keith has definitely announced the intention of putting up a spacious and elaborate vaudeville house in Cleveland on Euclid avenue at its intersection with East 105th street.

### Eddie Meredith May Stick

Edward E. Meredith, who at one time was press representative for the Hagenback-Wallace circus and represented a number of theatrical newspapers in Chicago and who was owner and editor of The Vaudeville Breeze (published in Chicago for some years), is spending several weeks in New York. Eddie may remain in New York, becoming associated with a trade publication, may accept a Pittsburgh newspaper proposition or may go out ahead of a musical comedy in the fall. For some time since suspending his Chicago publication Eddie has been in politics in Fairmont, West Va., and also working in the publicity department of the Salvation Army during the war.

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### Central Managers Meet

The Central Managers' Association held a business meeting in New York Monday afternoon, with the attendance good and the managers enthusiastic over the new season. The election of officers resulted in William Fitzgerald, the Allentown theater owner and manager, being re-elected president.

Mr. Fitzgerald has worked zealously for the organization and its success is largely due to his individual efforts. He's popular.

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### Sheila Terry's Surprise

Sheila Terry is a San Francisco girl and when she opened June 22 in that city in the new W. B. Friedlander act, "Three's a Crowd," the young vaudeville star was showered with floral remembrances in honor of her seventeenth birthday. It then came out that Miss Terry was a native of that city and the dramatic sections of the papers played up the fact most prominently. The other acts on the bill helped make the surprise complete.

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### Here for Celebration

Among the merry Philadelphians who came to New York to attend the closing ceremonies to the passing of John Barleycorn were Mr. and Mrs. Nixon-Nirdlinger. Not that they came to drink their fill but to watch Broadway cut up anticipated capers on the eve of Prohibition coming to New York.

### Emma Carus Writing Again

Emma Carus, the comedienne, who divides her time between vaudeville and musical shows, has taken up song writing again and according to reports appears to have hit upon a new one that is very much in demand. It is entitled "Oh, How She Can Dance", with the music furnished by J. Walter Leopold. The Car-Pold Company was to have put the song out with other numbers and had plates already made but Charles K. Harris stepped in and took over the whole company's catalogue including the new number.

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### Watson May Go Abroad

Sammy Watson, who for years had Watson's Barnyard Circus in vaudeville and who now spends his days at the Masonic Club on 23rd Street where he is looking after the soldiers and sailors who partake of the Masons' hospitality, may go to London this summer to become associated with his brother who owns several traveling attractions in England. It has been twenty years since Sammy visited his old home in Blackmore, England.

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### Hugh Herbert's Nationality

Hugh Herbert, who has appeared in vaudeville for many seasons, enacting Jewish roles, has raised a question among the professionals off stage as to his nationality. It appears that Herbert comes of Scotch parentage but has always been able to imitate either Jewish or Irish characters. Herbert has abandoned acting for the present to stage a number of acts that the William B. Friedlander, Inc., has on its books, Herbert being a member of the firm.

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### Ed. Morton's Records

Ed. Morton made some vocal records last week and tackled the job on one of the hottest days of the month. It is his bet that if there is one hot job during the heated months it is singing into the phonograph. Morton will be back in vaudeville next fall to round out his 'skeenteenth season. It's an off year for the Orpheum when Ed. doesn't journey to the coast and back.

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### "Second Man" Has Rep

There are hundreds of "second men" in the United States but the local managers and advance agents are unanimously agreed that one of the very best in this country is Clyde Mallory, who will be with Mike Manton's and Bill Love's "Flo Flo" show next season. The show opens August 25. Mallory is a "find" of Billy Wilkens'. He was with one of the leading circuses for a number of years.

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### Julian Alberti Engaged

Julian Alberti who has made a big hit in Chicago as a jazz band leader, has been engaged by Sophie Tucker for her band. He is only 17 years old and is the youngest member of the Musicians' union. He is a nephew of Harry Hershfield, the cartoonist.

# BERNARD TO PLAY VAUDEVILLE DATES

## M. S. Bentham's Office Also Takes Care of Other Stars

Sam Bernard, the comedian, who recently withdrew from the "Friendly Enemies" cast to enjoy a vacation, is going to play some vaudeville dates prior to returning to the legitimate stage.

His agent, M. S. Bentham, also is active on plans for other stars. He placed Nan Halperin with the Shuberts, and now A. H. Woods is trying to "borrow" her for a new Woods show next season, starring her in a farce which will have Billy Gaxon and Homer Mason as the main male support.

Bentham has arranged for Bobby Higgins to succeed Olin Howland in "She's a Good Fellow," and contracted for Carl Randall to put on two dance numbers for one of John Cort's new shows.

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### Lon Haskell's Poetry

In the present vaudeville version of "Toot Sweet," the Will Morrissey Overseas Revue, Lon Haskell, who plays the sergeant, inserts a touch of sentiment into each performance by the reciting of a poem, with Lon putting a dramatic touch that scored during the two weeks the act was at the Palace. The first week he offered "Yesterday" while the second week it was a bully poetical tribute to a boy's mother, entitled "Texas". Stanley Murphy is the author of the latter piece.

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### Prohibition Aftermath

Since Prohibition became effective it has been noticed by the Palace corner regulars that several of vaudeville's best known and recognized topers have made a startling appearance in new clothes with the tipplers wearing a new look that may not come off until demobilization is declared a fact.

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### Harry Reiners Promoted

Harry Reiners, who conducted an agency in the Putnam Building prior to his enlistment and subsequent serving of more than a year in the army, is now attached to the general ticket offices of the Long Island railroad, being one of the night managers. Reiners was a popular agent, honest and well liked and the young man is missed by the bunch around Times Square. It was Harry who carried the card line, "Can supply any type, any animal, any prop."

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### Jimmy Hussey's New Act

Jimmy Hussey returned to vaudeville this week, working a newly formed vaudeville double turn with a woman in one of the smaller houses adjacent to New York. The former soldier act has been shelved.

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### Palace, Chicago, Reopening

The Palace, Chicago, an Orpheum Circuit house, at present playing the Shuberts' Winter Garden show, will reopen in the fall with its regular "big time" vaudeville shows.

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### Running Summer Policy

The Orpheum, Memphis, is running a summer policy, with the former vaudeville shows to be resumed there around Labor Day.

**Ernie Young, Chicago Agent, Here Fixing Dempsey Dates.**
**George H. Primrose, Veteran Minstrel, Dying In San Diego.**
**Harry Weber-P. Dodd Ackerman Alliance Preparing Big Acts.**
**Frank Tinney Elected Angel Of The Lights' Club At Freeport.**
**Vaudeville Critics No Longer Pay Tax Covering Shows.**

FAN SAN

# NO CHANGE TO POP PRICES SLATED BY ORPHEUM CIRCUIT

## Reported State-Lake Admission Scale Would Be Adopted—Increase Last Season Proved Boom

FROM Chicago last week came a story that the Orpheum Circuit as a result of its wonderful success with its State-Lake policy in the Windy City would install a similar policy in every theater on the circuit, meaning if adopted that the present scale of prices in vogue would be decreased. This is denied from the New York end.

In fact it was only last season that the Orpheum heads sanctioned an increase over the former scale and everywhere such a tilt was in operation the business shows an unprecedented increase over former years.

The tremendous seating capacity of the State-Lake in Chicago enables it to charge popular prices whereas the other Orpheum theaters are of the usual capacity, which makes a cheap admission out of the question.

Men on the "inside" say that the Orpheum Circuit by hoisting its prices on the chain have not only made it possible for a better profit but the booking offices have been enabled to give the theaters a much stronger show than heretofore with the class of acts improved in every way.

However it is believed that wherever new houses will be built by the Orpheum interests that they will be of the 3,500 or 4,000 seating capacity, with a policy of program and prices similar to that of the Chicago State-Lake being adopted.

## IS THAT SO!

I. Robert Samuels, who books some of the New York "big time" houses, has been enjoying a part of his vacation in Atlantic City.

Joe Sullivan has returned from a trip to Chicago, where he arranged for some western bookings for some of the acts on the Sullivan & Buckley list.

Hugh Herbert of the Friedlander offices staged the new act, "Two More."

"Salvation Molly" is a new act that Joe Micheal is agenting among the bookers.

Private Randall is doing a "single," Randall being a stage non de plume, the new turn being given a chance in the local Moss houses.

Dave Harris has put a new act together with a partner named Morey. The two offer a combination of singing, ukelele and piano numbers. Irving Cooper is their agent.

Ray Samuels has every thing set for a trip abroad. Just by way of letting her husband, Marty Forkins, see something of the other side, she has persuaded him to go along. They are taking over some American change to throw at the motor vehicular collectors over there.

Max Halperin, formerly attached to the William Jackson agency in Chicago, has become general office manager of the newly opened booking and producing offices directed by Ernie Young, the former Chicago ticket broker.

John Bratton (Leffler-Bratton) puts in his spare time writing popular songs.

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### Has Hold on Dempsey

According to the claim of Ernest Young, the popular Chicago agent and booker, he has a just claim on the stage services of Jack Dempsey, the new heavyweight champion. Ernie, prior to the Toledo fight, obtained first call on Dempsey through an arrangement that Dempsey and Kearns are both said to have consented to, with Ernie now trying to fix Jack up for a big New York contract. Dempsey is in Cincinnati for the week, appearing twice daily, with the champion understood to have accepted a touring contract with Otto Floto of the Sells-Floto circus, opening with the show next Monday in Newark.

### Breiby's Three New Acts

Orrin Breiby, author of "$5000 a Year," "Do Men Gossip?" etc., has already placed three new acts for the coming season and has in preparation three others, written to order. "Thicker Than Water," which is being presented by Rosalie Stewart, opened up for a tryout out of town last week. The cast includes Ida Maye, Al. Williams, and Bob Dale. The other two acts are sketches. One entitled "Won By a Whisker," written in collaboration with Clarence Oliver of Oliver and Opp, to feature Lawrence Gordon and Alice Jolice. The other, a comedy playlet, "Even Steven," was written in collaboration with Elizabeth Kennedy, who is also co-author of "$5000 a Year." "Even Steven" is now in rehearsal and will be booked under the direction of Max Hart.

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### Rector's Closes

Upon the closing of Rector's the big cabaret show was subsequently cancelled which caused quite a flurry in the booking circles of the Roehm & Richards agency which handled the acts. Since Prohibition has become effective one by one the big cabarets of New York and Brooklyn have closed their performances.

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### Teddy Gerard Sailing

Teddy Gerard expects to sail from London on the first boat available after July 12. Miss Gerard is under contract to appear in an A. H. Woods' show this season.

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### Errol to Join "Follies"

When Leon Errol returns to New York at the conclusion of his London engagement in "Joy Bells" he will join "Ziegfeld's Follies." Owing to a difference of opinion between Errol and Raymond Hitchcock, Errol will not be engaged to stage the new Hitchcock revue. Errol's success in London has been unusual, thereby causing his stay there to be extended.

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### Julian Mitchell Returning

Julian Mitchell, under contract to Comstock & Gest, is on the ocean enroute for home from London. On the same boat is Cissie Sewell, who produced the dances for "Kissing Time" on its London premiere.

# JAZZ BAND LIKED AT THE RIVERSIDE

## Ivan Bankoff, Ben Welch and Sybil Vane Win New Favor

Charles King's vaudeville reappearance did not take place as scheduled at the Riverside and Nat Nazarro, Jr., assisted by the Atlantic Fleet Jazz Band was substituted. Holding the position just before intermission young Nazarro and the band won the highest favor of the afternoon with the audience. Eight sailors comprise the band and for volume they have not been excelled at any theater this season. But they have skill too, particularly the boys with the cornets and trombones. Nazarro is not unlike Laddie Cliff in his appearance and style of dancing. Like Cliff he wears an Eton jacket and collar with tight fitting trousers, and he possesses an ingratiating personality. When he is not dancing he is leading with much energy the stalwart seamen.

Ivan Bankoff and Company executed their various classical and Russian steps, Bankoff accomplishing with easy nonchalance the whirls and crouches of the Muscovites. Miss Phebe added again to the laurels she has won this season as a graceful and pretty dancer, while Leon Domque played the piano with fine virtuosity.

Ben Welch made his usual hit with his Hebrew stories and parodies. Sybil Vane sang with clear and bell-like tones—especially in the upper register—a number of classical selections, finishing with Tosti's *Good Bye*. Burns and Frabito contributed some good Italian comedy. Togan and Geneva presented clever mid-air dancing. Paul Decker and Company appeared in a silly, inept farce which was received in stony silence, and Alfred Farrell made pictures out of rags—a unique act, to say the least.

REID.

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# SUMMER GAYETY AT HENDERSON'S

## Blithe Entertainment at Coney Island Music Hall

With an orchestra under the able baton of Andy Byrne, of the Colonial Theater in New York, Henderson's, at the Island, presents the best of big time vaudeville to the pleasure seekers at that famous sea-side resort. There are lots of people who are so innured to the hardships of metropolitan life, that when they go to the shore for salt breezes and all that sort of thing, they madly rush into a theater for to be amused. And it cannot be denied that Henderson's supplies the best of amusement, and also those salt breezes at a more modified temperature than is sometimes provided by nature.

This week Pat and Julia Levolo do marvelous things on a wire. Kharum plays Hungarian rhapsodies on an American Steinway in a Persian costume. "The Decorators" are of the interior variety, although not gastronomic, and have a shocking time with a potted guy. Lewis and Dody are the two Sams, one a silly wop and the other a sickly Yid. They are funny in a sort of slap-stick way without resorting to actual slap-sticking. Ruth Roye sings in her inimitable way, and the show is closed by the Overseas Revue, a whole show in itself.

RANDALL.

# A LONG SHOW AT THE PALACE

## Pretentious Girl Act Vies With Feminine Clowns

There's plenty of show at the Palace this week—a harmonious mixture of quantity and quality that should round out a prosperous week despite weather that is more suitable to beach lolling than theatergoing.

The Rosen act, "Kiss Me," thanks to the musical brain of William B. Friedlander as well as his lyrics and stage ensembles, made a splendid impression upon its Palace showing, with the bright, particular star being Dorothy Sandler. The entire act was in splendid shape and was excellently received. The music was exceptionally fine and added to the impression. The *Painted Women* number proved a genuine novelty and Miss Sadler put it over effectively.

The Yip, Yip Yaphankers require no patriotic sentiment whatsoever to register a surefire hit with their ground tumbling and lofty pyramid building. Gave Palace show a flying start. Four Harmony Kings got under vaudeville steam with *Alcoholic Blues* and followed it up with a characteristic *Mammy's Angle Child* number. The four negroes were in good voice and landed a solid hit all the way. Applauded.

Joseph E. Bernard and his "Who Is She?" comedy held laughable interest, with Bernard showing greater possibilities of stage work. Eddie Foyer was one of the surprises of the afternoon. His emphatic hit came on his recitations. Eddie is billed as "The Man Of 1,000 Poems" and after he had waded into "The Shooting of Dan McGrew" in dramatic fashion permitted the audience to select any poem it desired. Kipling's "Boots" was the choice and Foyer ripped it wide open and to such an extent that he had to make a little speech of thanks.

After "Kiss Me" had closed the first part and had received the approbation of the big audience, the Lightner Girls and Newton Alexander appeared for the second part. As expected, Winnie Lightner clowned and mugged in her pleasing way, with the songs of the trio scoring substantially. Seemed funny for a second feminine worker to follow so closely with clownish antics, but Marie Dressler hopped on and made the biggest kind of a hit. And notwithstanding the Eddie Foyer poems ahead, Marie laced over a timely one about Jim's son who lost an arm in the present war. Marie is some impressive little reciter herself. Felix Bernard and Jack Duffy banged over an undeniable hit. These boys have been climbing slowly but surely and while they are now "big time" fixtures, we trust that Jack Duffy will not take himself too seriously or overdo the sections that are standing him in good stead at present.

The show closed with Maryon Vadie and Ota Gygi presenting an artistic act. Miss Vadie is sprightly, charming and graceful and dances effectively. Ota Gygi is a violinist of international repute and sure knows how to master any kind of a selection upon his instrument. This act had the hardest spot imaginable yet held the audience intact, despite heat and length of show.

MARK.

(*New Bills continued on page* 1099)

# LOUISE CARTER, BETTY BOND AND CHAS. A. LODER IN NEW ACTS

## Louise Carter and Co.

Consistent vaudeville patrons will tell you that the two-a-day has quite a few good actors wasted in ill-fitting sketch vehicles and good vehicles suffering acutely from bad acting. With Louise Carter and her sketch, "For Him," the case is neither of these. It is the happy medium—a capable actress in a fitting vehicle.

"For Him" is a poignant little thing of the sort that is pretty well universally popular. The unsophisticated will experience moist eyes, though there is a joyously happy ending that seems reasonable. The story concerns a mother's scheme to cure her son who has returned home from the war blind from shell shock. She has heard that like cures like, and puts to work a plan that gives him a severe shock, upon which the theory works true.

The piece gives Miss Carter unbounded opportunities for emotional acting. She grasps every one and never overdoes. She was restrained when the interpretation needed it and eloquent when that would enhance. Her supporting players, a young man and woman, were efficient.

TIDDEN.

## Betty Bond

Betty Bond has a singing act with an idea back of it. She does not merely come out and do a few popular numbers, shake a shoulder or two and close patriotically. Her offering is built on a plan and it is just that much more entertaining. In her opening number she explains the idea of her routine, which is songs characterizing the various female dwellers on four floors of a modern apartment house. The first is the kid on the ground floor, when she sings, in a child's costume, *I'm Such an Innocent Kid*. The second is the cheer up girl, the flapper friend to everyone. Above her lives a colored maid who is a *Jazz Baby* and on the top floor is a poor rich girl whose *Father Says I'm His Private Property*. For an encore Miss Bond sings *Sahara*.

Miss Bond can and certainly does put a song across, which is, perhaps, just as valuable an asset in vaudeville. She has distinctive mannerisms and her business during her numbers is natural and at the same time expressive to a high degree. There are still some rough spots in her work but it will not be long before they are remedied. She uses a tent drop that is artistically effective and well lighted, and her costumes are stunning.

TIDDEN.

## Clark and Sheppell

Two more recruits from the field of burlesque, Clark and Sheppell, have cooked up under the title of "Tramp Tramp-Tramp", a combination of comedy and a little fiddling and whistling and singing, that will undoubtedly be found acceptable to any small time audience. The comedy is rough, but funny, and smacks unmistakably of a certain type of burlesque show. Both men are togged out as weary Willies until the final number when they change to kilts. In this guise, *Roamin' in the Gloamin'* is very well sung, bringing the team back for a number of bows. More Scotch and less hobo would help lots.

MARTIN.

## Charles A. Loder and Co.

With Charles A. Loder are a man and woman, with the supporting company showing little ability in the acting line. As the act is one of those farcical, little skits that leave much to be imagined and have little sense insofar as any continuity of plot or theme is concerned pop audiences are therefore not so exacting. Loder has evidently played Dutch comedy parts judging from his style and his inclination to adhere to a dialect that betokened such tendency. A drunk (this act was written before nation-wide prohibition become effective) comes home from an all-night toot and enters the wrong apartment. A wife is up waiting but it's his neighbor's. He is discovered. As she has 'phoned for the physician, the intoxicated intruder palms himself off as the physician. Horseplay, with comedy intended over feigned identity. As "Doc" is listening to her heart beat to determine symptoms of illness the woman's husband appears. He fusses up but subsequent talk shows he is afraid of his wife for having been out so late. A little farcical byplay winds up the skit with the husband and wife making up and the drunk making a getaway after slipping the other man's wife a little kiss. Loder handles the comedy. Where seen in local pop houses the laughter is there, hence the obvious reason that such offerings obtain bookings.

MARK.

## Louis Seymour

It is possible that the English music halls require the sort of entertainment which Louis Seymour offers, but it is certain that the American vaudeville stage makes different demands. Dressed in evening clothes, Seymour sings a couple of lifeless songs, recites a long and touching "pome", and returns for another song. His act lacks color, comedy, and musical values, and he himself is not possessed of any extraordinary personality.

MARTIN.

## The Le Volos

The Le Volos are wire walkers. Man and woman. Each goes through a routine of stunts on the wire the man winding up the act by an imitation of a drunk. The Le Volos are hard workers and try just as hard to please. It's not the greatest act of its kind in vaudeville but one that gives satisfaction. The man's closing "bit" was well received.

MARK.

## Winton Brothers

The Winton Brothers are a duo of hand-to-hand balancers and as exponents of this phase of vaudeville work give a splendid account of themselves. They were on view at the Twenty-third Street the last half of last week and used a big stage frame adorned with fancy sides of painted effects that made it resemble a picture frame with red trimmings. The center part was open, with the Wintons upstage offering their balancing or lifting routine. They were nattily attired in red tights and looked as cool as cucumbers on ice. It was one of the hottest days of the year yet this combination did its work gracefully, easily and effectively. The men possess handsome physiques and are muscularly proportioned without any surplus strength being displayed like the mumps. The Wintons have a pleasing act and they do very little stalling.

MARK.

## Willard and Williamson

"In Africa" is the title of the skit by means of which Joe Willard and Frank Williamson attempt to make inroads on the funny bone. The degree of their success is problematical. Two coons in the best equipped part of darkest Africa are searching for a diamond mine, which they eventually locate by pushing aside a few soap boxes. A lion forms the chief obstacle to the ultimate attainment of the hidden treasure, and also supplies most of the comedy situations. The act is by no means hilarious, but is sufficiently entertaining to get by on small time bills.

MARTIN.

## George Kelly and Co.

George Kelly and company of four, offer a comedy playlet which is in many ways different from the average. In the first place, the plot is almost absent. An actor playing a one night stand, goes to call on an old school friend who has married a minister, and while there calmly and cooly overcomes the latter's prejudice to the theater and induces him with little persuasion to be a member of a party at his play that night. The comedy is principally of character and situation, and consequently is slightly over the heads of small time audiences. The acting is smooth and keyed in a nice tone of satire.

MARTIN.

*White*

*The Famous Skating Octette Who Play a Hockey Game Twice Nightly in "Blossom Festival" at Healy's Golden Glades*

**SONGS THAT SCORED IN VAUDEVILLE THIS WEEK**

| | |
|---|---|
| Kiss Me | Friedlander Act |
| Everybody's Crazy About The Doggon Blues | George Austin Moore |
| Won't You Give Me That Harem | Murray Bennett |
| China Man From Hong Kong Chinatown | Eddie and Birdie Conrad |

## Eddie and Birdie Conrad

According to Eddie's announcement at different times Birdie is his sister. Well Birdie is a pretty nice looker, bespeaks youth in her make-up and shows every inclination to work as hard as she can in this new turn. And on singing Miss Conrad does well and at the Twenty-third Street the last half of her work was a feature, her personality standing out throughout. The act is of a revue arrangement, with special words leading up to the changes and numbers. Eddie enters in "one" and in Pierrot costume informs the audience what will follow. Then to full stage where the duo put over several numbers splendidly. The Flower Girl selection was applauded. Eddie offered an imitation of two persons a la Jimmy Lucas that showed his versatility. A *Smile* song by Miss Conrad was rendered sweetly. By way of novelty, Eddie changed before the audience to a Chinese outfit, with his sister appearing later in a feminine Oriental outfit, with the Conrads going into a number entitled *Chinaman From Hong Kong, Chinatown*. Eddie's not the greatest singer in the world, but he works nicely with his sister both on singing and dancing, with Eddie outshining his partner in the latter respect. A few changes, with the act working more to smooth off the rough edges, will make the act of greater vaudeville value.

MARK.

(*New Acts continued on page* 1099)

. . .

## Hot Weather Affects 23rd Street Bill Last Half

The hot weather put in some damaging licks the last half, the 23rd Street bill not showing the life expected. The intense humidity also took the starch out of the audience.

Turrelly opened. A musical monologist with harmonica playing the feature. Needs a new closing. Harry Waiman and Irene Berry did nicely with a mixed violin and piano act, with a medley of topical numbers most in favor. In succession appeared Charles A. Loder and company, George Clark and Harry Sheppell and Eddie and Birdie Conrad, all reviewed elsewhere.

Murray Bennett sang his way into favor, with his numbers including, *A Little Bag of Tricks, Won't You Give That Harem To Me, They're Old But They Want To Be Loved, They Don't Need the Wine to Have a Wonderful Time,* and *Dirty Flies* used as an encore, the last named being Murray's old standby. The Winton Brothers closed; reviewed elsewhere.

MARK.

# IN THE SONG SHOP

## Mrs. Stasny and the Song Game—What Good Are Song Contests?—Pace and Handy Get Present from Convicts

By E. M. WICKES.

WHEN the women in the popular song game are being discussed, Mrs. A. J. Stasny must be mentioned. Mrs. Stasny is the only woman who has ever made a success in the popular song game as a publisher.

Every one knows that the Stasny firm has turned out some big sellers, including *When Yankee Doodle Learns to Parlez Vous,* and *It's Never Too Late to be Sorry.* And from good authority it comes that Mrs. Stasny is always working hand in hand with Mr. Stasny, proving that she has been responsible for at least fifty per cent of the firm's success. And this is a record in itself. Mrs. Stasny, however, is a better business woman than a press agent, as the average person hasn't any knowledge of her work and success. But she is there with the goods, and during the coming season expects to offer additional proof that she can do what other women in the past could not.

### Maurice Abrams Is There

Popular song hits are scarce enough, but good professional managers are even scarcer. And when a wise publisher has a good professional manager he does not let him go in a hurry. When acts were getting the change for singing songs it was an easy matter for a professional manager to build up a following, but since all publishers have quit paying acts, a professional manager has to be something of a genius to grab his share of worth while acts. He must have a good personality, be a diplomat, a good mixer, a good listener, and a great many other things. Max Winslow embodies all the qualities, and when he left Waterson, Berlin & Snyder many wondered where the firm would get another to fill his place. Since then Maurice Abrams has stepped into the vacancy and has more than made good. Abrams, always popular with vaudeville performers, has added to his following since taking up with his new duties. Abrams, many performers say, knows how to approach acts without making himself unwelcome or obnoxious. As a result of his tact, experience, and ability, he has kept Waterson, Berlin & Snyder well up in the front line with hits.

### Marks Needs a Boswell

If E. B. Marks had some one to record his activities in the interests of music in general the material would make interesting reading. Mr. Marks is a wonder for work, and when he isn't looking after hits like *Kentucky Dream, Tears of Love,* and *Wait and See,* he is off as the member of some committee to help improve the music business in all of its branches. In fact, when any one has a plan to better the conditions of music, he invariably seeks out Mr. Marks for advice, suggestions and material assistance. Mr. Marks figures that if he can help increase the sale of pianos or phonographs he is doing the publishing business a good turn and that he will run a chance of sharing in the additional prosperity. To view matters in this light, however, Mr. Marks has to be more than a music publisher. He has to be a philosopher. And he is.

### Lee David In Right Now

Several years ago Lee David began to write songs, and like every one else who tries to break into the game he had a hard time of it to convince publishers that his goods were better than some of the stuff that was being published. Dave placed several numbers with different houses but he never could get any real action on his songs. So like a good business man Dave went out and got himself a publisher who was willing to feature his stuff. And Dave had his nerve with him, for he refused to write anything but thirty-cent numbers.

"If you give the public real melodies," Dave said, "the public won't hesitate about giving up the price. And you won't have much difficulty in getting real acts to use your stuff."

Just now Dave is under contract to write for B. D. Nice and Co., 1544 Broadway. To date Dave has given the firm *Romance, Wondering* and *Tents of Arabs.* The sales to date satisfy the firm that it has picked a hit producer in Dave.

### Jack Robbins and "Smiles"

From all reports Jack Robbins, professional manager of the Richmond Music Co., is entitled to credit for being the biggest factor in the success of *Smiles.* When practically every one thought that it possessed no commercial value Jack went out and interested hundreds of leaders in the number. Mr. Richmond at that time was the selling agent for Lee Roberts. And Lee Roberts, by the way, backs up Robbins' claim for the credit of getting *Smiles* started. Robbins expects to duplicate on *Tell Me,* a ballad by Will J. Callahan, which is published by Roberts and sold through Richmond.

### Stern's Cider Song

Jos. W. Stern & Co., have put *Sipping Cider Thru a Straw* through a third degree and are now convinced that they have one of the coming seasons big hits. Lee David and Carey Morgan wrote the number.

### Pace and Handy Get Present From Convicts

For a long time Pace and Handy have been supplying convicts in various prisons with songs and orchestrations. In appreciation of the courtesies the inmates of the Eastern Penitentiary have presented Pace and Handy with a pearl inlaid, solid mahogany jewel case. It is a beautiful piece of work, and must be seen to be appreciated.

### What Good Are Song Contests?

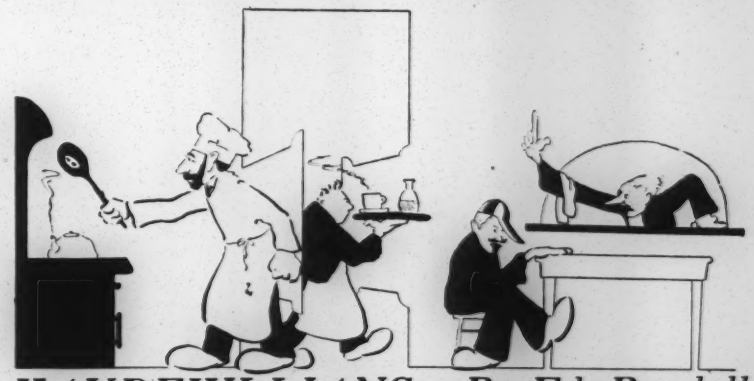
Every once in a while some newspaper will run a popular song contest. In most cases the judges are persons who know little or nothing about popular songs, and the songs that are awarded the prizes are usually jokes. Some years ago the New York World conducted a song contest and brought forth some mighty good numbers, including *With All Her Faults I Love Her Still,* and *It Don't Seem Like the Same Old Smile.*

Recently a newspaper held a contest. The prizes offered were large enough to tempt professional song writers and more than a dozen of the regular fellows submitted scripts. The joker in the affair was that whichever song received the largest amount of votes from readers would be awarded the winner. If you and your friends had a lot of money to throw away on coupons you stood a good chance of winning, whether your song was junk or not. And the man who won the first prize owns an island up New York state and has enough coin to buy a dozen newspapers. The songs that were considered the best (?) have never been heard of, and two that were canned are selling nicely. Most contests are simply circulation boosters. The only way to run a contest is to pick the judges from publishers and professional managers.

* * *

## Ja Da Trio Headline Last Half Bill at Harlem Opera House

Those three pepful ex-"gobs", the Ja Da Trio, were the chief attraction at the Harlem Opera House on the Thursday-to-Sunday bill, and held the house delighted during their turn. Vociferous applause and several encores followed. They sang *Ja Da,* of course, and added their new one *Ja-da-ma-da Jid-a-ma-doo,*—which is of a very similar order. Arnold and Florence opened the show with an indifferent balancing act, followed by Cahill and Romine, whose black face and wop act is more than familiar to Harlem. In third spot George Kelly and company offered a comedy sketch without any title so far as the proscenium annunciators were concerned. Jack Levy and four girls with various and sundry musical instruments, came next and offered a number of selections, mostly classical. The Ja Da Trio were next to closing and "An Artistic Treat", an unusually good posing act, closed. MARTIN.



*VAUDEVILLIANS—By Ed. Randall*

FAN SAN

## Good Summer Bill at Fifth Avenue Last Half

A real summer bill was that offered at Proctor's Fifth Avenue the last half of last week.

Daly and Berlin, whirlwind ball room dancers, started the program off well. Singing and playing on numerous musical instruments, the Transfield Sisters proved more than just successful in second place. Hughie Clark, a hefty party with a certain light comedy manner, followed with songs and stories. Sam Liebert and company appeared in Philip Bartholmae's Hebrew Character playlet, "When Greek Meets Greek." The audience liked it and showed that they did continually. Lady Oga Towaga did a song cycle that included *Japanese Honeymoon* and *Garden of Dreams,* besides two classical numbers. Florrie Millership and Alfred Gerrard, late of "The Velvet Lady," presented their new offering, consisting of songs and dances in an attractive stage setting, and including Eddie Moran at the piano. They got over especially well, as they should. Moss and Frye, who played this theater not long ago and bring boredom on no one by a rapid return, received an ovation at their entrance. They were a "riot." The Breen Family closed the bill. TIDDEN.

* * *

## Musical Tabloid at Proctor's 125th Street Last Half

The length and general magnitude of the William B. Friedlander miniature musical comedy, "The Suffragette Revue," naturally limited the number of acts which made up the remainder of the last half bill at Proctor's 125th Street Theater. The revue is full of the Friedlander pep, and is well acted. John LeClair, a genuine artist in the field of juggling, opened the bill, followed by the Murray Sisters with special songs. Eddie Foyer, billed as "the man of a thousand poems," offered one five-hundredth of his repertoire, and pretty well tired the audience out. "The Shooting of Dan McGrew" is far too long to be recited on a vaudeville program, and "An Old Sweetheart of Mine," requested by the house, drove large numbers of people out of the auditorium. The musical comedy followed and brought the bill to an end. MARTIN.

* * *

## Expert Time Passers Last Half at Proctor's 58th Street

The last half of last week at Proctor's 58th Street Theater was marked by the presence of well-known vaudeville acts. With songs, accompanied by an accordeon, Vespo and Marie started the show, and with singing and dancing, Bert and Lottie Walton hold the pace and keep their step. The next turn, billed as Wayne, Marshall and Candy, is one of those acts wherein a lady steps out upon the stage and is apparently shocked beyond measure at an altercation that ensues among two of the audience. The American Comedy Trio sing their funny songs in their funny way, and Herbert Clifton is a female impersonator. Fred Rogers is a coon bricklayer. RANDALL.

*SHEILA TERRY*

*This Scintillating Little Dancing Comedienne Will Appear in Musical Comedy at the Close of Her Orpheum Tour. She is the Protege and Youngest Star of William B. Friedlander.*

## ROYAL PROGRAM WIDELY VARIED

### Nazarro, Fitzgibbons and Lillian Fitzgerald Share Honors

At least three hits of the first magnitude are achieved on the present bill at the Royal, Nat Nazarro, Jr., assisted by the U. S. Atlantic Fleet Jazz Band, is the particularly shining star of the program, but he is not without close competition in both Lillian Fitzgerald and Bert Fitzgibbons.

Many different kinds of offerings are set forth, beginning with Kartelli, on his slack wire. The more one sees of Kartelli's work the more one is convinced of his unusual ability. Harry and Grace Ellsworth, a brother and sister, held down number two spot with songs and dancing and good humor, and after them Arthur Havel and company attained a sentimental success with Will M. Cressy's comedy playlet entitled "Playmates." Miss Fitzgerald came next, and stopped the show. An encore and many bows were not enough. Long after the next act was ready to begin operations the applause continued. Clarence Senna at the piano renders capital assistance. The next act which was kept waiting, was "For Pity's Sake," the burlesque on old-fashioned melodrama, with Thomas Duray in the role of the tank town opery house manager. It proved a big laugh provoker.

After the intermission, the dainty Mellette Sisters, with Lew Pollack at the piano, danced several numbers in their usual pleasing manner. Pollock's piano interludes went over to big applause. Bert Fitzgibbons, one of the nuttiest of the nuts, hit the third bull's eye of the afternoon. Not the least part of his act is charming Mrs. Bert, who sings *Jerry* from a stage box. Young Nazarro and his eleven musical gobs, brought the show to a close with a gusto. Among their best songs are *I'm Forever Blowing Bubbles* and *An Old Sweetheart of Mine*. Nazarro himself has the makings of a star of a high order. Though shy on voice, he is long on personality and can dance exceptionally well. MARTIN.

• • •

### Peace Jubilee Starts at Harlem Opera House

A Gala Peace Jubilee began its career at the Harlem Opera House Monday and will continue throughout the week, during which time twenty acts are promised. The first half of the week offers seven on the regular program. Among them comedy prevails. Charles A. Loder and company supply a good part of it in a "souse" sketch, Farrell-Taylor and company, though stronger on the musical side, also add to the laugh score, and Val and Ernie Stanton are amusing in their English caricatures. Hampton and Blake have a turn which fits its billing as "just a little different." J. Warren Keane and Grace White have a melange of chat and music and various etceteras, and Alexander Sparks, assisted by Marcella Shields and John Roberts call their skit "Kat Knaps." The Three Mowatts complete the roster. MARTIN.

FAN SAN

## MID SUMMER BILL AT NEW BRIGHTON

### Dancing and Singing Predominate at the Beach

Every once in a while, during the war, English papers from the Antipodes would make some favorable mention of a handsome young juggler by the name of Du Bois, who was giving marvelous exhibitions in their midst. He is at the New Brighton Theater this week at Brighton Beach, and his full name is Wilfred Du Bois, and he is entered as the *jongleur supreme*. The dancing team of McMahon, Diamond and Rosevere step about regardless of hot days. Toto, with a tall deckhand sort of assistant, and a lot of outlandish props, evidently by Earl Grim, the Junk Man, clowns around to the hilarious giggles of the Little Folks. Next was that Pint Size Pair, Joe Laurie and Aleen Bronson. They "Let 'er go!" and it seems a pity that this is to be their last week on the stage together. Amelia Stone, as usual, was kissed several times by Arman Kaliz, as they sang a lot of romantic songs. After intermission Harry Mayo and Basil Lynn jollied each other with the entire approval of the audience. Gretchen Eastman gracefully presented her "Song and Dance Surprise." This week, her equally graceful assistant, Mlle. Marguerite, wears a little gown of undulating shades of wild Avalon seaweed. Jack Norworth has some new songs *The Ladies They Certainly Got the Gimmies Bad* and *My Boy*. The Dennis Brothers ride a revolving ladder all right, but are very, very sad at being funny. RANDALL.

• • •

### Proctor's 125th St. Offers Average First Half Bill

A bill which is of average calibre, occupies the boards at Proctor's 125th Street Theater during the first half of the present week. The Hurleys, a strong woman and a man whom she jounces about, are indifferent openers. Flo and Ollie Walters, in second spot, are the highest lights on the program. They have a dainty little sister act and do it charmingly. After them, Patsy Doyle chatters along in a droll fashion which amuses, if it is not hilarious. He is followed by the Monarch Comedy Four who have been seen in Harlem not long since. Their harmony is much better than their comedy. Goslar and Lusby offer a rather nice combination of songs and dancing. The girl is very good to look at and dances with grace. *When You See Another Sweetie Hanging Around* is their best number. Gingras, the military athlete, closes. MARTIN.

### Millership and Gerrard

Florrie Millership and Alfred Gerrard, recently seen and liked in "The Velvet Lady," with the truly valuable assistance of Eddie Moran as piano accompanist, have an act of big time calibre of the type that is very popular just at present. The former two are a team that fit together wonderfully well and the latter would be an asset to any act.

The opening number is a short explanation of the recent theatrical careers of Miss Millership and Mr. Gerrard. Next they sing *We're Going To Be Happy For a Long Long Time*, going into a dance at the end. Gerrard then talks a conversational song, Moran joining in at one time, after which Miss Millership sings *Bhudda*. A piano specialty by Moran follows and they close with a short song, going into a dance for the finale. Their stage setting, of three parted velvet drops, is effective and Miss Millership's costumes are attractive. That the team sing and dance well need hardly be mentioned here. TIDDEN.

• • •

### Murray Sisters

The Murray Sisters are a blonde and a brunette with a number of special songs which they talk with rather indifferent success. Their gowns are pretty and their manner is nice, but neither girl has the faintest suspicion of a voice, and their methods are hardly equal to the task of putting over mediocre songs. MARTIN.

• • •

### Milo? Heads First Half at 23d Street Theater

Milo? was the principal act on the Twenty-third Street the first half of this week with his whistling and imitations as well as vocal efforts proving a capital part of the show. The Rosa King wire-walking trio added a thrill to the bill.

Barnes and Berner offered their turn entitled "Watch the Ball" with Flagler and Malia depending upon melodies for their success.

Mullaly McCarthy and Co. held attention with "Anxious Moments." Holliday and Willette pleased with a midly diverting comedy, "Detailed." Billy Rhodes made an impression with his voice. MARK.

• • •

### Becomes Sales Manager

On July 1st, Elliot Reid, formerly Assistant to General Manager, became Sales Manager of the Westinghouse Lamp Company, and in that capacity will be responsible for the commercial activities of the Company in both large and miniature classes of lamps in domestic territory.

PHOTOPLAY MUSIC
WILL IN THE FUTURE
BE UNDER THE HEAD
BROADWAY PICTURE
PROGRAMS AND MUSIC
IT IS ON
PAGES 1111 AND 1114 THIS WEEK

## MISS CARUS HEADS ORPHEUM BILL

### Brooklyn Regulars Satisfied With Hot Weather Show

The Orpheum regulars Monday night obtained a lot of personal satisfaction out of the bill which was headlined by Emma Carus, the popular singing comedienne. Miss Carus, always a big favorite in Brooklyn, was in good voice and registered her usual laughing hit.

The Marx Brothers were also a feature, their combined comedy, musical fol de rol and stage antics providing a good closer.

The Musical Johnstons opened, playing excellently on the xylophone. William Ebbs was a ventriloquial novelty with a surprise "dummy finish." Larry Reilly and company entertained with "The Minstrel of Kerry," Reilly's singing being applauded. The scenic investiture was noticeably effective.

A corking big hit was scored by the Sharrocks, Harry and Emma, with Emma Carus appearing just before the first part. Two surefire acts were the Sharrocks and Miss Carus.

After intermission appeared Officer Vokes and Don (trained dog), Jade Ryan and Ed. Healey in song repertoire, and the Four Marx Brothers. HUSTED.

• • •

### First Half 5th Avenue

Despite the hot weather the Fifth Avenue is getting a good run on the patronage both afternoon and night. It was a pretty good show Monday evening, with a number of new acts on the bill.

One of the newest was George Kelly and Co., well remembered at this house for his former "Finders-Keepers" turn. His new act is entitled "The Flattering Word," a satirical skit that he wrote himself. Another new turn was that of the Four Haley Sisters who swung into some barbershop chords and closeup harmony that pleased.

The Van Cellos pleased. William Cutty was well received. Green and Parker were amusing with their depot crossfire.

William Tracey, who wrote the lyrics to some of the most popular songs, and Dorothy Wahl appeared in a musical turn with Miss Wahl presiding at the piano.

After the Kelly turn came the Haleys with Bob Hall putting some of his extemporaneous talent to use, They liked Bob immensely. Burt Earle and his Girls closed, the girls proving a musical background for the masterly banjo artistry of Earle. MARK.

• • •

### 58th Street Last Half Good

The Three O'Gorman Sisters in a "military melange" were the brightest lights in the new bill at the Fifty-eighth Street. The girls have a dash and color and gave a spirited performance of dances in which a martial emphasis is given. Ness and Murray, black-face comedians, told some droll stories and shuffled about in characteristic negro steps. James and Bessie Aitken have a capital sketch in "Paradise Roof." Willie Mahoney is a comedian with a good line of patter. Gertrude Dudley and Company and Walthour and Princeton, cyclists were others on the program. POWELL.

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# WHERE THE ACTS ARE THIS WEEK AND HOW THEY DID LAST WEEK

**—Week of July 14th in Parenthesis—**

**NEW YORK:** PALACE—This week; Bernard & Duffy; Dressler, Marie; Foyer, Eddie; Gygi & Vadi (N. Y. River); 4 Harmony Kings; "Kiss Me"; Leighton Sis. & Alexander; Yip Yip Yaphankers. RIVERSIDE—This week; Bankoff Co., Ivan; Burns & Frabito (Bklyn. Bush.); Decker Co., Paul (Boston, Keith); Farrell, Alfred (Wash. Keith); King Co., Chas.; Roberts, Donald; Vane, Sybil; Welch, Ben. ROYAL—This week; Ellsworth, H. & G.; Fitzgerald, Lillian; Fitzgibbon, Bert; Havel Co., Arthur; Howard & Clark; Kartelli (Boston, Keith); Mellette Sisters; Nazarro Co., Nat. KEITH HARLEM OPERA HOUSE—This week; 1st half; Keane & White; Loder Co., Chas. A.; Sparks Co., Alex; 2d half; Dixie Serenaders; Fox & Ward; Zelaya. PROCTORS 125TH ST.—This week; 1st half; Doyle, Patsy; Gingras; Walters, F. & O.; 2d half; Loder Co., Chas. A.; 3 Tivoli Girls. PROCTORS 58TH ST.—This week; 1st half; Aken, G. & B.; Dudley Co., G.; Mahoney, Willie; Neff & Murray; 3 O'Gorman Girls; Waltham & Princeton; 2d half; Bicknel; Ford, Elsa; Lane & Plant; Morgan Co., B.; Sweatman Co., W. PROCTORS 5TH AVE.—This week; 1st half; Cutty, Wm.; Greene & Parker; Hall, Bob; 2d half; Kearne & White; LeClair, John; Savo Co., Jimmy; Sparks, Alex.; Wayne & Warren. PROCTOR'S 23D ST.—This week; 1st half; Flagler & Malia; Gingras; King Co., Rosa; Rhoades, Billy; 2d half; King, Frank; Walters, F. & O.

**CONEY ISLAND:** BRIGHTON—This week; Briscoe & Pauli; Clark & Bergman; Dobson, Frank; Fantino 3; Franklin & Greene; Herman, Al; (Coney Island, New Brighton); Kaufman Bros.; Regan, Johnny; Ward Co., Will. HENDERSON'S—This week; Cartmell & Harris; Doree Opera Co. (N. Y. Royal); Fitzgerald, Ward; Hill & Sylvania; Howard Co., Chas.; La France & Bruce; Morton & Moore; Wheeler, B. & U.

**BROOKLYN:** KEITH'S BUSHWICK—This week; Andrew, Mack; Clayton Co., Una; Curzon Sisters (N. Y. River); Clarke Co., Johnny; Indoor Sports; Middleton, Jennie; Rigoletts Bros. (Bklyn. Orpheum); Stanley, Stan; Williams & Wolfus (Rockaway). KEITH'S ORPHEUM—This week; Carus Co., Emma; Elbs, Wm.; Marks Bros. Co.; Mus. Johnsons; Riley Co., Larry; Ryan & Healy (Bklyn. Bush.); The Sharrocks; Vokes & Don. KEITH'S GREEN POINT—This week; 1st half; Imhoff, Conn & Coreene; Waiman & Berry. KEITH'S PROSPECT—This week; 1st half; Gunning Co., Louise; Martin & Webb; Riva Larden 3; Zelaya; 2d half; Imhoff, Conn & Coreene; Waiman & Berry. HALSEY—This week; 1st half; Arios 3; Cahill & Romaine; Caulette; Hanlon & Mack; Oaks Co., Harry; 2d half; Alma & Merriman; Intruder; Kenny & Malley; Stewart & Neff.

**ALBANY:** PROCTOR'S—This week; 1st half; Arras Sis; Emerson & Baldwin; Florenza Duo; Lang, Ford & Fredericks; McCormick, Barry; Rector, Weber & L.; 2d half, Troy Split

**ATLANTA:** LYRIC—This week; 1st half; Bullawa Girls; Frederick Co., H.; Lexey & Rome; Madison & Winchester; Vim, Beauty & H.; 2d half; Birmingham Split.

**ATLANTIC CITY:** KEITH'S—This week; Barry, Mr. and Mrs. J.; Brown Co., Geo. N.; Buch Bros.; Norcross Co., Joseph M.; Petrova, Olga; Rooney & Bent.

**BALTIMORE:** MARYLAND — This week; Bowers, Walters & Co.; Felix & Fisher; Haig & Waldron; Lattell Co., A; Nitta, Jo; Parks, E. & J.; Phillips; Sydney; Sissell & Blake; Wilton Sisters.

**BINGHAMTON:** STONE—This week; 1st half; Byron, Henrietta; Gibbs, Chas.; Here & There; 2d half; Coy de Trickey; Lee, Richard; Meryl Prince Girls.

**BIRMINGHAM:** LYRIC—This week; 1st half; Francis & Arabs; Home Guards; Paldrens; Ryan & Ryan; Texas Comedy 4; 2d half; Atlanta Split.

**BOSTON:** BOSTON—This week; Farron, Frank; Girl in Frame; Ja Da 3; The Rios; Singer & Dolls. KEITH'S—This week; Ashley & Skipper; 4 Boises; Bonita & Hearn; Cicolini; Eddy Duo; Evans Co., Ernest; Jason & Haig; Lucas Co., Jas.; Mulane, Frank.

**BROCKTON:** STRAND—This week; 1st half; Burst & Rosedale; Seymour's Family; Valmore, Mildred; 2d half; Alfred Co., Jack; Dancing Dorans; Dickinson & Deagon.

**BUFFALO:** SHEA—This week; Arnaut Bros.; Cunningham & Bros; Gould Venita; Fanley, Jack; Leightons, The; Whiteside Sisters.

**CAMDEN:** TOWERS—This week; 1st half; Harmony Club; Jerome & Herbert; McCowan Co., John; Martin, Chas.; Roberts' Animals; 2d half; Hawkins, Lew; Miller, Helen; Morgan & Klotter; White's Kids.

**CHARLESTON:** VICTORY — This week; 1st half; Auger & Curtis; Hale & Bro., Willie; Libby & Nelson; Prosperity; Roberts, Fred; 2d half; Columbia Split.

**CHATTANOOGA:** RIALTO — This week; 1st half; Allen & Dog Taxi; Carlton, Ubert; Vim Beauty & H.; Women Can Do; 2d half; Knoxville Split.

**CHICAGO:** MAJESTIC—This week; Blossom Seeley in "Seeley's Syncopated Studio," with Bennie Fields; Grossman, Lynch & Lopez, headed the bill here last week. However, Frances Kennedy is an ever-growing Chicago favorite who is correctly named "The Merriest Comedienne." Homer B. Mason and Marguerite Keeler, with George Roman, presented a travesty on the eternal triangle, which was liberally applauded. Bert Swor and Ruth Budd came in for their share of praise. This week Bradley & Ardine; Connelly, I. & J.; Gelli Tr.; Girl 1,000 Eyes (Grand Rap. Park); Jazzland Naval 8; Montgomery & Allen; Wiley, Mr. & Mrs. Gus Edwards wtih his youngsters topped the bill here last week. Harry Cooper pleased in Songologue, as did Lee and Cranston in "A Brittany Romance." This week, Budd Butler; Current of Fun; Kennedy, Frances; 3 White Kuhns; Mosconi Bros. Co., Sensational Gerards; Swor, Bert. HIPPODROME—This week; Conley, H. & E.; The Gibsons; Gillette Co., Lucy; Hall Co., Frank; Lynch Trio; Monti & Parti; Nai Tai Tai; Royce, Ray L.; White Co., Al; Zoebedie, Fred.

**CINCINNATI**—KEITH'S—This week; Dotson; Father's Daughter; Jerome & Newell; Mannling, Alice; Manning & Lee; West & Edwards.

**CLEVELAND:** HIPPODROME —A typical summer show last week was headed by the Spanish Revue from Madrid. The act was lavish in costume, scenery and cast. Lawton offered new ideas in juggling; Cunningham and Bennett all comedians de luxe; Fadie and Ramsden were funny in their comedy sketch, "Charlie's Aunt"; Billy Wayne and the Warren Girls presented a comical incident called, "On Deck." Gene Green, another feature of the program presented his clever character monologue, in which he sang **Oo La La Wee Wee** and **Sahara.** El Blondell and Company presented a sketch called "The Boy from Home," which seemed to please. MILES—On last week's bill, Eldridge, Barlow and Eldridge offered a typical high-class comedy number. Murphy and Klein had a musical act, in which selections on the saxaphone were mingled with vocal numbers. Connelly and Frances sang pleasingly in their comedy act. O. K. Legal is a good juggler, Marlin an expert legerdemain artist and Regal and Moore entertaining acrobats.

**COLUMBIA, S .C.:** COLUMBIA—This week; 1st half; Marconi & Fitzgibbons; Morris, Jessie; Moran & Wiser; Ortn & Cody; Woodward & Morrissey; 2d half; Charleston Split.

**DAYTON:** KEITH'S—This week; Cameron, Clemons Co.; Girl in the Moon; Innis & Ryan; Jackie & Billie; Newman, Gertrude.

**DES MOINES:** EMPRESS—This week; 1st half; Fashions a la Carte; Mahoney, Tom; Steve Stevens 3; Sigsbee's Dogs; 2d half; Carr Trio; Christie & Bennett; Norris' Baboons; Paul's Trio; Robbins & Fulton.

**DORCHESTER:** CODMAN SQUARE—This week; 1st half; Flying Keelers; Gladstone & Matthews; Oh George; Sawyer, Tom.

**DULUTH:** GRAND—This week; 1st half; Girls of '61; Kay, Hamlin & Kay; McWilliams, Jim; Maker & Redford; Poughkeepsie; 2d half; Galletti's Monks; McLain, Gates Co.; Repon, Alf; 8 Whirlwinds.

**E. ST. LOUIS, ILL.:** ERBERS—This week—1st half: Cabaret de Luxe; 2d half: 2 Blondys; Lewis, Fred; Royal Hawaiian 4.

**ELMIRA:** MAJESTIC—This week—Coy de Trickey; Gilbert & Sauls; Lee, Richard; Sweeter; 2d half: Byron, Henrietta; 3 Daring Sisters; Duval & Symonds.

**GRAND RAPIDS:** RAMONA PARK—This week—Dare Bros.; Libonate; Phina & Picks (Detroit); Seymour, H. & A.; Young, Margaret.

**GRANITE CITY, ILL.:** WASHINGTON—This week—1st half: Crystal Ball; Shrapnel Dodgers; 2d half: Clay Crouch; La Dora & Bachman.

**HAZLETON:** FEELEY'S—This week—1st half: Grew & Pates; Miller, Helen; Peck & McIntyre; 2d half: Hamlin & Mack; Toots & Pal; Vincent, Helen.

**HOLYOKE:** MT. MORRIS PARK—This week—Avery, V. & C.; Healey & Law; Ward & Co., Will; Youngers, The.

**INDIANAPOLIS:** KEITH — This week—Dawson, L. & C.; Herbert Trio; Jones & Sylvester; Neglect; Onri & Dolly.

**ITHACA:** STAR—This week—1st half: Belle Sisters; 3 Daring Sisters; Duval & Symonds; 2d half: Gibbs, Chas.; Gilbert & Sauls; Sweeter.

**JACKSONVILLE:** ARCADE — This week—1st half: Dawn, June; George, Col. Jack; Nolan & Nolan; Ring Co., Julia; Ward & Van; 2d half: Savannah Split.

**JERSEY CITY:** KEITH—This week—1st half: Le Clair, Jno.; Man Hunt; Tivoli Girls.

**KNOXVILLE:** BIJOU—This week—1st half: Herman & Shirley; Kennedy & Rooney; Olsen & Johnson; 3 Stewart Sisters; Ward & Bros.; 2d half: Chattanooga Split.

**LANCASTER:** COLONIAL — This week; 1st half; Canton 3; Hastings, Ed; LeClair Co., M.; Vincent, Helen; 2d half; Bartholdi's Birds; Bender & Meehan; Hawlen & Goss; Oars Co., Harry.

**LOUISVILLE:** KEITH'S—This week; 1st half; 4 Buttercups; Gilbert Sisters; Nelson Co., Alice; Smith, Ben; Violin Misses; 2d half; Nashville Split.

**MEMPHIS:** ORPHEUM—This week; 1st half; Folsom & Brown; Kennedy & La France; 2d half; Fiske & Fallon; Hall & Shapiro.

**MILWAUKEE:** PALACE—This week; 1st half; Kleist Co., Paul; 8 Vassar Girls; 2d half; Andrews & Gosse; Bell & Wood; Earl & Jennings; Powell Troupe.

**MINNEAPOLIS:** GRAND — This week; 1st half; Conrad & Janis; Dreamland; Kayle & Coyne; 2d half; 3 Beauties; Grace Wallace & B.; 3 Melvin Bros.; Miller & King.

**MOBILE:** LYRIC—This week; 1st half; Bensee & Baird; Edwards 3, Chas.; Everest Circus; Jackson Queens; Spencer & Hand; 2d half; New Orleans Split.

**MONTGOMERY:** GRAND — This week; 1st half; Chick & Chicklets; Only Girl; 2d half; Chinko & Kaufman; Davis, Helene; Hart Band, Marie; Holt Co., Dan; Sheldon & Dailey.

**MONTREAL:** PRINCESS—Last week Edmond Gingras, a French-Canadian native of Montreal did some wonderful stunts with steel cannon balls; Don, the fox terrier, who is almost human, was interesting; and the veteran Stella Mayhew pleased in songs and stories. There was also a bright little sketch, "$5,000 a Year," and Friscoe, the Xylophonist who arrived minus his instruments owing to the New York freight handlers' strike, borrowed an instrument and did a good turn.

**MT. VERNON:** PROCTOR — This week; 1st half; Rekoma; Savo Co., Jimmy; 2d half; Gunning Co., L.; Hall, Bob.

**MUNCTON, U. B.:** EMPRESS—This week; Fredo, Geo.; Gordon Duo; Seymour's Family; Quirk, Billy; Ward, T. & D.

**NASHVILLE:** PRINCESS — This week; 1st half; Aubrey Co., Wilson; Harkins, J. & M.; Kenny Mason & S. S.; Leonard & Anderson; 2d half; Louisville Split.

**NEWARK:** PALACE—This week; 1st half; Morgan Co., Beatrice; Wayne, Marshall & Co.

**NEW ORLEANS:** PALACE—This week; 1st half; Budd & Moyer Sisters; Carmens Minstrels; Olcott, Chas.; Prosper & Moret; Whitfield & Ireland; 2d half, Mobile Split.

**NEWPORT NEWS:** OLYMPIC—This week; 1st half; Ferry; McS. & Hathaway; Moscova's Ballet; Nelson Co., Clyde; Rubine & Martini; 2d half; Petersburg Split.

**NORFOLK:** ACADEMY—This week; 1st half; Ford & Urma; Temple 4; Wilson, Chas.; 2d half; Richmond Split.

**PETERSBURG, VA.:** CENTURY—This week; 1st half; Gruett, Kramer & G.; LaViva; Melville, Mae; Quixey 4; Vine & Temple; 2d half; Newport News Split.

**PHILADELPHIA:** KEITH'S — This week; Act Beautiful; Gibson & Conelli; Herman, Al; Herlein, Lillian (Wash. Keith's); Ideal; Rockwell & Fox; Sheehan & Regay; Sinclair & Gasper; Swan & Swan. GRAND—This week; Alex & Fields; Childs, Jeanette; Stanley the Great; Smiley Co., Emily; Oh Teddy.

**PITTSBURG:** DAVIS—Lucille Cavanaugh was last week's headliner at the Davis. The audience gave her such a great hand that she responded with a neat little speech. Frank Marino & Dan Malry sang "Alcoholic Blues"; Mae and Rose Wilton sang, "Until We Meet Aagin," and "Prohibition Blues"; Whipple & Hutton Co. had a clever act called "Shoes"; The Fonda Trio did a skillful dumbbell act; John Dunsmore gave a good song and dance number; "Skeet" Gallagher and Irene Martin sang "The Rose of No Man's Land" in their number called "Sweaters." Davis and Peele completed the bill with a good equilibrium act. LYCEUM—The bill at Loew's was headed by The Girl from Starland who sang "Jazz Baby"; Laveaux with his piano-accordion made the house ring in response to his well rendered popular tunes, using "Bubbles," "I'll Say She Does," "Ja Da," "How You Going to Keep Them Down on a Farm"; Fred Weber gave a good ventriloquial act; Jimmy O'Brien and two girls sang, "Take Your Girlie to the Movies." HARRIS—This week; Crescent 3; Columbia 6; Hill & Ackerman; Kelcey, Conboy Co.; Little Jerry; Royce, The.

**PORTLAND, ME.:** KEITHS—Sandy Shaw, the headliner last week, was both a good singer and an excellent impersonator; Gracie Emmett & Co., offered pleasing sketch, "Mrs. Murphy's Third Husband"; Lydia Barry gave a complete vaudeville performance. This week: Casting Wards; Cecil & Bernice; Countess Verona; Harris, Marion; Moran & Mack (Wash. Keith's); Somewhere with Pershing.

**PORTSMOUTH:** COLONIAL — July 7-8, Day & Neville; Mack, Geo. W.; July 11-12, Meehan, Harry; Wells, Virginia & W.

**RICHMOND:** LYRIC—This week; 1st half; Chabot, Dennis; 3 Eddys; Flirtation; Martyn & Florence; Murray Sisters; 2d half; Norfolk Split.

**ROANOKE:** ROANOKE—This week; 1st half; Gabby Bros & Co.; Hendrix Bell Co.; Hibbert & Malle; Magleys, The; Suter, Ann; 2d half; Cantwell & Walker; Hart Co., Geo. D.; Reed & Tucker; Shea's Defense.

**ROCKFORD, ILL.:** PALACE—This week—1st half: Andrus & George; Ahearn, Dan; Bell & Wood; Earl & Jennings; 2d half; Alanson; Dolan Lenharr Co.; Kluting's Co.

**SALEM:** FEDERAL—This week—1st half: Alfred Co., Jack; Davis & Darnell; Miller & Mack; 2d half: Girlie, Lola; Hearn, Sam; Montgomery Co., M.

**SAVANNAH:** BIJOU — This week; 1st half: Henry & Adelaide; Patricola; Primrose 4; Rosamond & D.; 2d half: Jacksonville Split.

**SCHENECTADY:** PROCTOR'S—This week—1st half: Anderson & Burt, Brown Sisters; Colvin & Wood; Top & Bottom; 2d half: Daly, Winnie; Every Sailor; Saila Bros.

**ST. JOHN, N. B.:** OPERA HOUSE —This week—Ellis Co., Mme.; Fredo, Geo.; Ward, T. & D.; Quirk, Billy; July 8-10, Jolson, Harry; Marlyn, J. & J.; Vincent Co., P.; Ward, Pop.

**ST. LOUIS:** GRAND—This week: Barton, Frank; Coscia & Verdi; Fox & Ingraham; Lunnette Sisters; Marion & Jovita; Old Time Darkies; The Puppets. RIALTO—This week—1st half: 2 Blondys; Fiske & Fallon; Lewis, Fred; Royal Hawaiian 4; 2d half: Edwards, Julia; Folsom & Brown; Miller & Rainey. SKYDOME—This week—1st half: Edwards, Julia; Jamieson, Davie; The McIntyres; 2d half: Le Erdman, Gus; Leslie & Monde.

**ST. PAUL:** PALACE—This week; 1st half: Galette's Monks; Lee & Bennett; Rivoli Co., Caesar; White, Bob; 3 Wheelers; 2d half: 3 Beauties; Grace Wallace & B.; 3 Melvin Bros.; Williams & Taylor.

**SYDNEY:** PALACE—This week; Barra, Sis; Lorraine & Chase; Powers Co., Capt.; Provane, Scottie; Ryan & Neally.

**SYRACUSE:** CRESCENT—This week; 1st half, Daly Co., Vinie; Shayne Co., Al; Saila Bros.; 2d half: Anderson & Burt; Belle Sisters; Brown Sisters; Colvin & Wood; Top & Bottom.

**TOLEDO:** KEITH — This week; 1st half: Fargo & Richards; McC & Winehill; Murray Co., K.; Revue De Vogue; Romaine, Homer; 2d half: Dayton Split.

**TORONTO:** HIPPODROME — This week; Borden Co., Eddie; Chinka Pana; Genaro & Gold; Williams Co., Barney.

**TRENTON:** TAYLOR O. H.—This week; 1st half: Bender & Meehan; Hallen & Goss; Toots & Pal; Upin Air; 2d half: Canton 3; Le Clair Co., M.; McIntyre, Peck; May & Mack; Smith, Art.

**TROY**—PROCTOR'S—This week; 1st half: Barrett, Pat; Bett's Seals; Erford's Sensation; McD & Cleveland; 'Randall Co., Geo.; 2d half: Albany Split.

**UNION HILL:** LINCOLN — This week; 1st half: Barlow & Bennett; Bartholdi's Birds; Dale Co., P.; Fox & Ward; 2d half: Ariose 3; Hastings, Ed.; Miller & Doyle; Reed Kiddies; Upin Air.

**WASHINGTON:** KEITH—This week; Appollo 3; Campbell, Misses; Cavanaugh Co., L.; Clark, A. & M.; Coakley & Dunlevey; Fisher, Irving; Moore, Geo. A.; Powers & Wallace; Regay & Lorraine.

**YONKERS:** PROCTOR—This week; 1st half; Berrens, Herman; Darrell, Emily; 3 Eddys; Fisher Co., Geo.; Walker, B. & L.; 2d half: Amer. Comedy 3; Mahoney, Willie; Man Hunt.

**WINNIPEG:** STRAND—This week; 1st half; Earl & Edwards; The Gabberts; Hodge Podge 6; Sterling, Harry; 2d half; Francis & Alexander; London, Louis; 3 Macks.

## Poli Circuit

**BRIDGEPORT:** POLI'S—This week; 1st half; Elliott & West; Not Yet, Marie; Varvara, Leon; 2d half; Adler & Dunbar; Gleason, Billy; Howard & Brooks, "Memories"; Samsted & Marion. PLAZA—This week—1st half; Feiber & Small; "Let's Get Married"; Stewart, D. & W.; 2d half; Beeman, Wayne; Foley & O'Neil; Moore & Sterling. HARTFORD—This week; 1st half; Alfred Co., Jack; Beattie & Bloom; Fern & Davis; Gould, Frank; Haynes Co., Mary; Howard Co., Mary; 2d half; "Bride Shop"; Frazer, Enos; Luckie & Harris; Phillips & Fern.

**NEW HAVEN:** BIJOU—This week; 1st half; Foley & O'Neil; Moore & Sterling; 2d half; Elliott & West. PALACE—This week—1st half; Adler & Dunbar; 4 Earls; Howard & Brooks; Richard & S.; Samstead & Marion; 2d half; Faber Bros.; "Not Yet, Marie"; Varvara, Leon.

**SCRANTON:** POLI'S—This week; 1st half: De Leon & Davis; Johnson, Baker & J.; Paula & Purcella; South & Toban; Wayne & Warren; 2d half: Devoy & Dayton; Faust & Bro., M.; "Here and There"; McKinty Kids; Milani 5.

**WATERBURY:** POLI'S—July 7, 1st half: "Bride Shop"; Frazer, Enos; Luckie & Harris; Sparrow, Marie; 2d half: Beattie & Bloom; Feiber & Small; Fern & Davis; Kuma 4; Richard & S.

**WORCESTER:** POLI'S—July 7, 1st half: Beeman, Wayne; Hearn, Sam; Kuma 4; "Memories"; Phillips & Fern; 2d half: Davis & Darnell; 4 Earls; Haynes Co., Mary. PLAZA—July 7, 1st half: Ely's Revue; Faber Bros.; Mulvey & Devon; Phillips, Eddie; 2d half: Fashions De Vogne; Howard Co., Mary; Sparrow, Marie; Stewart, D. & W.

## B. S. Moss Theatres

**NEW YORK:** HAMILTON—July 7, 1st half: Bennett, Murray; Carum & Farum; Montrose & Allen; Pollykoff Trio; Regal & Mack; Octavio; 2d half: Barrios, Jean; Brown, W. & H.; Permane & Shelly; Sherman, Joe; Stone Co., Beth. JEFFERSON—July 7, 1st half: 3 Ankers; Bush, Juliette; Chappelle & Stennett; Dunn Sisters; Hippodrome 4; Randall, Pvt. Bobby; Walker, Bud; 2d half: Allen Co., Tommy; Stevens, Emma. REGENT—July 7, 1st half: Brown, W. & H.; Harris, Sam; Murphy & Conley; Permane & Shelly; Stevens, Emma; Stone Co., Beth; 2d half: Bennett, Murray; Puck, Eva; Regal & Mack.

**PHILADELPHIA:** ALHAMBRA—July 7, 1st half: Ross Co.; 2d half: "Oh That Melody." CROSS KEYS—July 7, 1st half: Antrim, Harry; Burke & Walsh; Hortiz Co., J.; 3 Melfords; "Oh That Melody"; 2d half: Delight Girls; The Glockers; Monarch Comedy 4; Ross Co. GLOBE—July 7: Ahearn Co., Chas.; Bohm, Gus; Coates Co., Lulu; Cooper & Ricardo; Dancing Kennedys; (Portland, Keith); Great Buck Hart; Lucier, F. & B.; "Married Life"; Mumford & Stanley; Russell & Beatrice.

**TRENTON:** STATE STREET—July 7, 1st half: First Co., Harry; Harris, Dave; Lane & Harper; 2d half, Delbridge 3, E.; Geer, Ed; Hodge & Lowell; Hortez Co.

**WASHINGTON:** COSMOS—July 7: Avery, V. & C.; Bartram & Saxon; Belmont's Warblers; Lane & Moran; "Oh Aunty"; Reed, Jessie.

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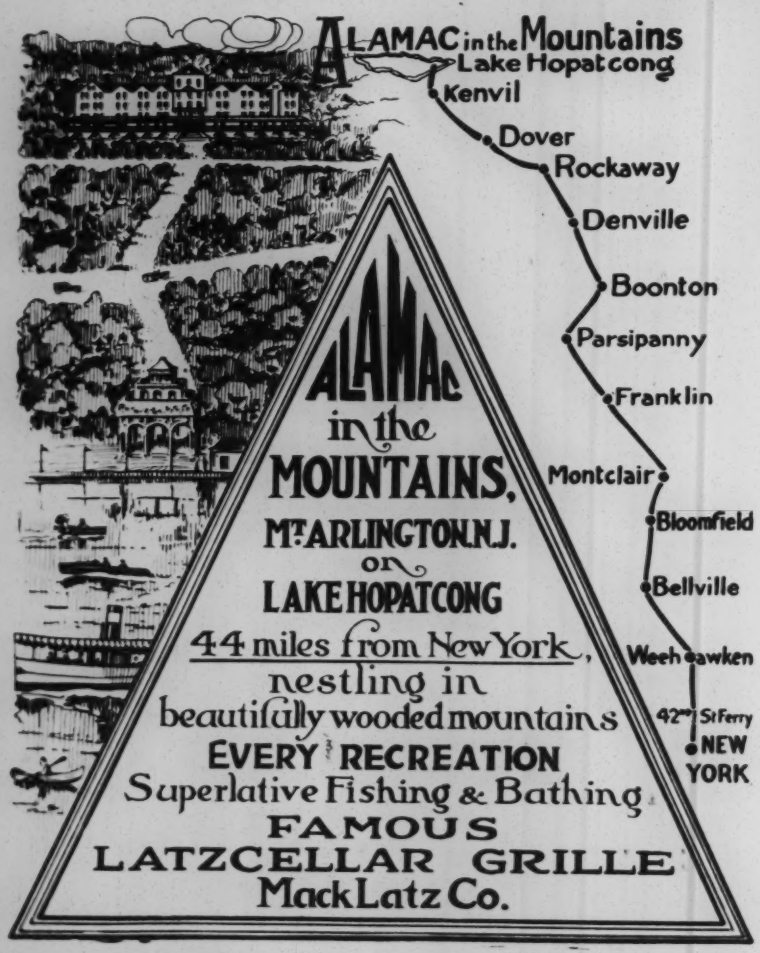

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*Is it "Mighty Lak a Rose" or "Sweet and Low" the woman in "The Woman Thou Gavest Me" (Paramount-Artcraft) sings her child to sleep with?*

*In "The Undercurrent" (Select) Arthur Guy Empey goes over the top in home life*

*(Above) Some persons' interpretation of the spark divine is love, other's helping the forlorn. Alice Joyce reacts to both in "The Spark Divine" (Vitagraph)*

*Mary Miles Minter holds ten pounds of well wrapped contentment in "A Bachelor's Wife" (American)*

*Bert Lytell's friend started out with a hearty handshake but somebody must have mentioned meals, cats or something. From "The Lion's Den" (Metro)*

*Another divine spark Alice Joyce experiences in "The Spark Divine" (Vitagraph) is mother love*

*The fierceness of parental protection is described on the faces of the woman (Mary Mac Laren) and her husband in "The Unpainted Woman" (Universal)*

# WITHOUT FEAR OR FAVOR—By an Old Exhibitor

## Reichenbach Bucks the Line a la Gibson With the Same Sad Results—Gets Tit for Tat re "Open Your Eyes," Jesse Lasky, "Big Firms" and Wimmen Stars.

The two centers of American Moviedom—the sales and producing — Manhattan and Los Angeles, as 'twere — are heard from on this page today. And heard from vigorously. If Eastern Correspondent Reichenbach means YOU—beware! Or if Western Correspondent Gibson indicates YOU as the guy he's aiming at—hands up!

Gibson's yell I give "right of way;" print it without comment. He's entitled to that courtesy after the way we had to treat him first time out. But the Reichenbach, now, contributes a maiden effort. And, as such, subject to our more-or-less well-intentioned comment. Not to break the force of Harry's remarks, but because we can't be gentle with *his* first after ripping it into Gibson's.

The Reichenbach slams off:

"The one essential element of success in catering to the public, is showmanship. This element is as necessary in the sale of goods, distribution of high priced autos, pianos, as in the putting over of an amusement attraction.

"The lack of showmanship in filmdom has been discussed at many angles.

"A poignant display of this lack was demonstrated last week in the display advertisement of 'Open Your Eyes' at the Central Theater when space of equal size was used in the New York Evening Post and New York Times and American.

"The Post space was eighty per cent. waste.

"The 'Open Your Eyes' displays were taken out of the New York World because that paper's editorial staff failed to respond to the film. A direct loss of three hundred thousand readers."—H. R.

It's a cinch Harry doesn't like the Post. The surprising thing is the "World," quite hoi-polloi-ish, rejected what the discriminating Post printed. Shows you never can tell!

"The purchase of a controlling interest, by Famous Players-Lasky in Charles Frohman Inc., is not quite as important as it seems. The Frohman once used all their good material while interested with the Frohman All Star Productions and 'Peter Pan' is now being screened in England.

"One wonders if Jesse Lasky will be in charge of legitimate productions at the Frohman office. Mr. Lasky's efforts in the legitimate have been unfortunate, to say the least. His vaudeville attractions were always paying ventures, but his Folies Bergere was an expensive experiment and despite his sister's brilliant stage knowledge, Mr. Lasky has never been able to nominate a success in the theatre."—H. R.

What does H. R. call the great acts Lasky used to produce in the Keith and Orpheum Theatres? They were merely the most successful of their kind for six *or seven* years.

"The largest single display advertisement inserted for the Liberty Loan, was one full page—and the loan went over plus.

"Are producers publishing thirty and forty page inserts just to satisfy vanity? Surely no producer has anything to say that requires more than four pages."—H. R.

Harry has never worked for a firm big enough to need forty pages for an announcement.

"Adolph Zukor's attempts to elevate Mary Miles Minter to the niche occupied by Mary Pickford is going to be interesting to the observant outsider.

"Miss Minter will have to have the finest stories, better direction than she has ever known, better and more elaborate productions and lastly—will have to act, act, ACT.

"If it were possible to make a star important and popular by such means as advertising, exploitation and publicity Marion Davies would be more important than Chaplin, Fairbanks and Pickford combined—yet—there are no theatres named after her yet."

"But then—she's young."—H. R.

Harry's plainly peeved because the most successful star he ever publicized was a monkey.

"Klaw and Erlanger have put five hundred thousand dolars as the price for the filming rights to 'Ben Hur.' Fairly important money say we.

"There is no piece of property ever written which would justify this price.

"Then again—one is likely to run into a snare—for General Lew Wallace, when he sold the stage rights, specifically stated that 'performances cannot be given on Sunday.'"—H. R.

The beauty of Harry is he performs all the week. Even performs for my readers. But I tell you, Harry, that five hundred thou you mentioned so carelesslike won't work 'em up a bit. I've already told 'em the sums I found penciled on *your* tablecloth at the Astor.

"Lewis J. Selznick, in the publication of his contractural arrangements with the C. K. Y. Corporation, made a distinctly foolish move.

"Mr. Selznick is smart. He has native genius for business. He is a shrewd promoter and a hard worker. He is a good spender and to my own knowledge, seldom imposes obstacles on his staff of assistants—but once his deal with Clara Kimball Young was finished—he should have written fini—and let it go at that.

"The public are taken too much into the confidence of film producers—and especially in this instance and I venture that if ever Miss Young and Mr. Selznick meet in court—this advertisement of Selznick's will militate heavily against him."—H. R.

I like Clara, I like Lew, I'm not a lawyer, I haven't a view.

"What a crime that the National Association of the Motion Picture Industry is not composed of men of the calibre of those which constitute the Associated Motion Picture Advertisers.

"I wonder if producers realize that on each Thursday forty or more of their advertising and publicity heads gather and fuss and fight and fume—and accomplish a great many things for the general betterment—general welfare and GENERAL PROFIT of their employers.

"What has been done at N. A. M. P. I. and what they are doing seems to be making an effort to keep Mr. Elliott in his position and Mr. Elliott seems to have this uppermost in his mind.

"The A. M. P. A. could accomplish with little effort and less money—more than N. A. M. P. I. ever did—for the members are doers—not talkers."—H. R.

Is what the Film Theft Committee of the N. A. M. P. I. are doing "JUST TALK"? Ask the guys who've been *pinched!*

"Can anyone imagine J. A. Quinn of Los Angeles, and Jesse J. Goldberg responding to pointed condemnations of doing in filmland?

"Quinn has specialized in 'off color' pictures and Goldberg is no more representative of the average producer than the writer is of Allied statemen.

"'I cannot get clean pictures,' says Quinn.

"He means he don't know how to get the money with clean pictures. While an off color picture requires little handling.

"I know a one night stand manager in Vermont who used to post stock burlesque paper on country routes no matter what show he played.

"He had his excuse that 'The Lion and the Mouse' and 'The Chorus Lady' would please his rural patrons, but that he could not pull them unless he 'stuck out some pictures of women in tights.'"—H. R.

That aint the half of it, Dearie, about the foolishness of Mr. Quinn, who ought to have a press man like Harry Reichenbach, whereupon he would be making so much money in Los Angeles, he wouldn't have time to be around New York.

"Edward McManus deserves the thanks of the entire nation for his remarkable production 'The Lost Battalion.' It is the living history of the 'pocket' incident on the Western Front which did more to consecrate the name of America—than all our other efforts during the war. The battle scenes are a little too long—but it is a great picture and deserves wide-spread distribution."—H. R.

In behalf of Mr. McManus and Mr. McManus' children, I thank you for the puff.

"Is there entirely too much jealousy in the industry to permit of giving Adolph Zukor a dinner in compliment of his gaining admission to the New York Stock Exchange with Paramount stock?

"He should be wined, dined and toasted—it was the greatest single step forward the trade has ever known."—H. R.

Now I *know* Harry bought some of that stock when it started to climb.

Petroleum V. Nasby started it, but Tom Gibson finishes it. As a stylist the latter's some pumpkins. I'm not going to "cut into" his claims at all this time. I'm willing they go to the jury without sassy back-talk from me. And I hope the editor don't run that cut of the office boy sweeping out the trash THIS week.

"Hollywood, Cal.

"Dear 'Old Exhibitor':

"Honestly, I haven't had such a good trimming since my Dad caught me smoking my first cigar—and the thing I admire you for is that you 'played fair,' though you didn't have to. This is —tom gibson (Lower Case, please) talking and while I feel very much 'sat upon,' I'm far from 'squelched.' 'stoo bad, ain't it, that you an' me don't own rival newspapers across the street from each other in some nice little town where we could lambaste the stuffin' outa each other (in the press) and then sneak around to Joe's and histe a few coco colas, while our "constituents" argue pro and con, the merits of our respective 'sides.' You'd argue that the Editor was 'it' and I'd argufy that 'It' was the director and between elections we'd always have a live subject to fill up our Editorial pages because a lotta ink has been spilled and will continue to be spilled as regards just Who is Who in the production of 'Movin' Pictures' and still the answer is 'AT LIBERTY,' that is, it ain't hog-tied so it can be put to work with any degree of assurance that it'll stay put.

"But as it is now, the three or four weeks intervening between the time you write yourn and I come back with my rebuttal an' demur' ag'in what you said I said and try to explain 'what I meant when I said,' the whole blooming thing will be cold and forgotten so all I'll say, Old Exhib, is, that you done to me and my answer to J. F. POLAND, is what Jack Dempsey is goin' to do (or will have already done by the time you get this) to a certain person called J. Willard—(or else I'm goin' to be walkin' bare-foot for a long time on account of bein' a bad picker). First off, you hand my 'director picking stories' a clean cut right-cross, then 'block' my comeback by neatly explaining 'that the directors who survived were the directors that PAID ATTENTION TO THE STORY.' Y' betcha, and they will continue to survive as they CONTINUE TO PICK GOOD STORIES. Of course they listened to their Editor, of course they got the best continuity writer they could find and—they will continue to do so BUT—in the final analysis, wasn't it each one of these 'survived' directors that held the final 'yes' or 'no' on his story? Also, the salary question is another item not easily overlooked. I do not believe I am going too far in saying that Editors and Writers as found in the studios today do not come any where near ranking the directors in this respect. As in every line of business the employee is paid what he is WORTH to his employer (some cases excepted). One would think, from the constant 'crying need for stories' in the Motion Picture industry that we hear on every hand that the writer would be 'some pumpkins,' yet the 'Pay To' slips that are handed out each week do not seem to carry out this idea. My argument is NOT regarding the story. Lord love you, the story 'is now and ever shall be world without end, AMEN' THE thing in moving pictures. My argument is that the director should (and generally does, notwithstanding the 'contrary minded') pick, choose, or select (the verb doesn't matter) his own story, using to the fullest the sensitive machinery of his manuscript department. This is like saying 'Gold is Gold' and then thinking one has coined a new thought but I would like you to understand that I ain't ALL crazy.

"As regards the ACTOR, I again heartily agree with you. It is the director's province to MAKE his actor register—up to and beyond that particular actor's capabilities. All ingenue leads are NOT Mary Pickfords. All leading women are NOT Bessie Barriscales. All leading men are NOT Charlie Rays. All 'supporting casts' are NOT Frank Campeaus or Tully Marshalls. The average director must, perforce work with the people that are available to him. Necessarily, the best story that ever was written would have to be, and should be, rejected by that director if his 'troupe' were unable to play the parts. This brings us down to the thing that has done more to hurt the Motion Picture Business than any other cause other than overproduction. That is, the bending, pounding, hammering and straining of a GOOD story to FIT A STAR. Much, much, MUCH could be said on this subject and I'd like to say it, but I'm afraid I'm a little too young yet to attempt it. My blood isn't quite cool enough and my vocabulary begins to turn flip-flops at the thought, besides, asbestos writing paper hasn't been placed on the market yet and I'd almost be afraid to take a chance with Uncle Sam in sending 'highly inflammable' matter through the mails, for I've seen perfectly good material ruined (and 'necessitate compulsis' had a hand in the ruining) in attempting to shave down a '45' calibre story to fit a '22' calibre star. Sometimes, vice versa.

". . . and now, from the ridiculous to the SUBLIME. The way you handled my pretty little 'Pickle' simile was positively BRUTAL. You got under my skin with that all right (alright) an' what's more, I deserved it, an' what's more, what you said about 'what I said' ain't a marker to what the 'fillum colony' here is saying about ME. (Dog gone it, if I had suspisioned that you wuz goin' to give me a BROADSIDE instead of the SNIPING I thought I might get, I'd have gone easy on that 'Pickle' business, and a blamed sight easier on that ACTOR item too, but now, just confidentially between you and me (and that Broadway lamp post) don't you think there IS similarity and that SOME actors ought to be back deliverin' groceries along with some of us writers, HUH?)

"When the Missus got my copy of the 'MIRROR' she read your page, headed your page with the 'symbolic' figure of an office boy 'daintily' sweeping up the trash and saying, to Mrs. G's way o' thinking, 'to the garbage can with you, T. G.' 's awful, I tell yu. I'm a purty good little 'explainer,' but—I couldn't explain THAT.—and If you could only uv left the italics offen that next to the last word, I might'v stood a chanct. I told her the story of the gladiator that was butchered to make a Roman holiday an' about how some of the BIGGEST MEN OF HISTORY have been misunderstood an' I tried to get her sympathy thataway, but it warent no use so to enable myself to step outa this NO MAN'S LAND where I now am at, I guess I'll hafta admit that mebbe I wasn't just EXACTLY right in all I said an' like Hashimuro Togo, in closing I can only say I'm sorry. Hoping you are the same, believe me.

"Sincerely yours,

"TOM GIBSON.

"P. S.—I STILL THINK I'M RIGHT."

# PLAN HUGE FOREIGN FILM INVASION

## New American Firm to Invade Germany, Russia, Hungary and Other States

COINCIDENT with the announcement of the signing of the final papers of the Peace Treaty comes the statement that an American organization of film men are ready to invade Germany, Austria, Hungary. Czecho-Slovakia, Jugo-Slavia. and other Balkan states, as well as Poland and Russia with 50,000,000 feet of American made motion pictures.

The new corporation which was formed in New York recently carries the incorporate name of "The Atlantic Cinema Corporation" and the officers are Benj. Blumenthal, who was formerly a member of the Import and Export Company, as president; William M. Vogel, the exporter of Chaplin films, vice president and treasurer; and Samuel S. Rachmann secretary.

Although the company has been in existence a very short time, it has placed contracts with American manufacturers of motion pictures for a great quantity of the output that has been made here in the last four years. The entire program of releases that were made by the Triangle Company since 1915 has been secured. This includes about 400 five and six reel features, including the productions starring such film favorites as Douglas Fairbanks, William S. Hart, Norma and Constance Talmadge, Mae Marsh, Charles Ray and others, and about three hundred shorter subjects the greater part of which are Keystone comedies. In addition they have also contracted for the entire output of the Goldwyn, Select and the Selznick companies. They have also arranged for a selection of 100 of the most adaptable subjects of the Metro program, and for approximately 100 independently made and released productions.

The company has also contracted for all of the Charles Chaplin comedies that have been made and released by that star while he was with the Mutual and for his later releases through the First National Exhibitors' Circuit. In all they will export 20 Chaplin comedies during the first few months that they make shipments. 50,000,000 feet is probably a conservative estimate.

The offices of the Atlantic Cinema Corporation are located in the Longacre Building.

### Has Own Company

J. Warren Kerrigan has enlarged his plans in keeping with the policies of the W. W. Hodkinson Corporation, the distributors of his pictures. He has not only formed his own producing organization, but will appear in new Robert Brunton productions, each of which will be a special production from well known novels and previously published stories.

The first of these bigger productions has just been completed and shipped to the Hodkinson organization in New York for July release. It is "A White Man's Chance" from the novel of Johnston McCulley. Mr. Kerrigan's leading woman is Lillian Walker.

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### Shippers Strike in Cincinnati

A strike of shippers in the Cincinnati exchange was called June 28. Shippers and their helpers are asking, among other things, advances in wages, reduction of hours, the right to determine the number of shipments to be made out of every exchange per day, and the number of shipments each shipper shall handle. The walk-out resulted in the formal discharge of every shipper in every exchange in Cincinnati.

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### Candidate for Governor

Mark M. Dintenfass of Palisade, N. J., a member of the board of directors of United Picture Productions Corporation, is a candidate for the New Jersey governorship on the single tax ticket. Mr. Dintenfass' petition to be placed on the election ticket for November, filed with the Secretary of State, contains 1200 signatures.

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### Big Theater for OklahomaCity

A quarter million dollar moving picture theater with a $100,000 equipment will be built in Oklahoma City within the next year, on the principal business street. This theater is to be the finest in the Southwest.

### Fire in Select Exchange Occurred Last Week

A fire occurred last week in the Cleveland Select exchange. It broke out in the shipping room, but did not spread beyond that point. Out of a hundred reels of film which were in the shipping room at the time, less than half a dozen were damaged, the others all having been packed in their cases. Confusion reigned supreme in the office for a little while, but business was never suspended, and not a single house was dark either Saturday or Sunday, as a result of the fire.

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### Realart Signs Alice Brady

Announcement comes from Realart Pictures that Alice Brady has been signed to star for that organization.

Miss Brady is pledged to appear in eight pictures during the coming year. Her strenuous assignment will be carried out during this summer and later while she is on tour in "Forever After."

Her first picture will be "Sinners," an adaptation of the melodrama by Owen Davis.

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### Bebe Daniels Signs with De Mille

Bebe Daniels, ingenue and comedienne, is the latest addition to the galaxy of actresses now under the direction of Cecil B. DeMille at the Famous Players-Lasky studio. Upon the expiration of her present contract, which still has a few weeks to run, Miss Daniels will appear in the next DeMille picture, adapted from Sir J. M. Barrie's play, "The Admirable Crichton."

# H. M. WARNER SUED FOR MAN'S DEATH

## $20,000 Damages Asked from Picture Producer

Simultaneously with the dismissal of a complaint against the chauffeur of Henry M. Warner, motion picture producer, Herman Lindeman of Hornaday Place, the Bronx, instituted suits against Warner for $20,000. One suit was for $15,000 for the death of his son, Kirstine Lindeman, and the other for $5.000 for injuries sustained by himself, for which the Warner automobile is alleged to have been responsible.

The Grand Jury of Bronx County refused to indict Wright E. Hopkins, the chauffeur.

In the Warner automobile at the time of the mishap were motion picture performers on their way to Bronx Park to make pictures.

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### Films to Get Jobs

Pictures showing the different trades so that soldiers and sailors may decide what form of work is best suited for them are being used by the Reemployment Committee for Soldiers, Sailors and Marines in the effort to obtain employment for the returning men of the service. These films were started being shown at the headquarters of the Committee at 505 Pearl Street, Tuesday.

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### To Film Conrad's "Victory"

Maurice Tourneur has commenced the production of the photoplay version of Joseph Conrad's book "Victory." This feature is being made at Mr. Tourneur's studio in Culver City, California, but many journeys to far off locations will be made. Mr. Tourneur has engaged a fine cast which includes Jack Holt, Seena Owen, Lon Chaney, Wallace Beery and Bull Montana. Even the "bits" are in the capable hands of well known artists.

# LEE KIDDIES START

## At Work on First Film for Rogers Film Corp.

Jane and Katherine Lee, the juvenile motion picture stars, are now working on their first picture. To see them at work at Fort Lee, New Jersey, one is reminded of a veritable circus, for the lot holds a conglomeration of all the freaks imaginable, such as the dwarf, fat lady, giant, the living skeleton, the dog-faced boy, bearded lady, animals, and other essentials of a big circus.

Louis T. Rogers, president of the Rogers' Film Corp. presenting the Lee Kiddies, has started the company at work on the first story, which was written by Phillip Bartholomae, and is in keeping with the policy to present the kiddies in comedy playlets by leading authors. These pictures will be such as to appeal to both adults and youngsters.

A prominent supporting cast has been engaged which includes Frank Evans, Leo Delaney, Charles Martin (father of Vivian Martin), George Halpin, the clown, Anita Brown, the fat lady, Slim Rube, the living skeleton, Jo-Jo the dog-faced boy, George Dowling, the giant, a bearded lady and others. It is a circus picture with a different sort of a setting.

Tefft Johnson is directing.

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### Lesser Predicted Success

No entertainment has come into New York City in recent years which has created more unusual comment than Mack Sennett's "Yankee Doodle in Berlin" now running at the Broadway Theater. It is to the enterprising and far sighted mental ability of Sol. L. Lesser of San Francisco, that this unique entertainment has been shown in New York. This production was first shown on the coast where Mr. Sennett himself could see just what Mr. Lesser meant when he told him that such an entertainment would be the talk of the continent.

# FAMOUS PLAYERS-LASKY TAKES OVER CHARLES FROHMAN, INC.

## Motion Picture Corporation Will Carry on Activities of Theatrical Producing Firm

A FURTHER indication of the ever-increasing co-operation between the screen and the spoken drama is contained in the announcement of what is perhaps the greatest merger of motion picture and theater interests to date.

The theatrical producing company founded by the late Charles Frohman, and which still bears his name, has been acquired by the Famous Players-Lasky Corporation, and will be operated in the future in association with the motion picture enterprise. Charles Frohman, Inc., will be continued as a separate organization of which Adolph Zukor will be the President and Alf Hayman, the Treasurer and General Manager.

Immediate steps will be taken for an enlargement of the interests and activities of the Frohman Company, and to this end it is possible that theaters will be erected in many cities.

Another result of the transaction will be that not only will the Frohman plays all be shown on the screen, but that many of the Famous Players-Lasky productions will be subsequently produced as plays, and that in many instances the stars of the screen will play their roles in the stage adaptations.

Charles Frohman, Inc., controls the Empire and Lyceum Theaters in New York, and its stars include Maude Adams, Ethel Barrymore, Otis Skinner and William Gillette.

Alf Hayman, who has been the head of the organization since Mr. Frohman was lost on the Lusitania in 1915, says that plans are under way to make Charles Frohman, Inc., greater than ever under the new management. He expects to sail for Europe soon to establish more extensive associations with foreign authors and artists.

**Ohio Film Censors On Monday Banned Fight Pictures In State.**
**Francis X. Bushman Decries Publicity Of Domestic Trials.**
**Jacob Lubin, Forming Film Co. In Mexico, Jailed For Forgery.**
**C. G. Stewart Slated As House Manager New Capitol Theater.**
**All Pictures Of R-34 Dirigible Censored By United States Navy.**

# MOVIE GRAFT EXPOSURE BOMB STARTLES PICTURE INDUSTRY

## Investigation by Washington of Alleged Big Profits by Film Sharks on Making of War Subjects

A "LEAK" from Washington startled New York last week and especially the film industry by the report that the United States Government was to make a full and sweeping investigation of the gigantic "movie graft" that was in vogue during the time the Government permitted the making and distribution of films during the war.

It is charged that untold earnings were garnered by men who had a hold on the films and profited enormously through the U. S. label but that all of their workings and systems and the big amounts pocketed will be brought out at the forthcoming trial.

It is reported here that the proposed investigation, while naming no one openly, makes some serious charges and that the ones found guilty face both fines and imprisonment. In order to get at the rock-bottom of everything, the Government investigation, it is understood, will call everybody connected with the Bureau of Films which was conducted when George Creel was chairman of the Bureau on Public Information, which had supervision of the making and distribution of films. All Washington was amazed when the investigation "leak" was played up in the papers last week.

There were many conjectures and vague hints about $1 a year men being attached to the film bureau that did not watch their ins and outs with the result that film "sharks" worked at will and got away with amounts ranging from a quarter to a million dollars.

Just who is to be blamed is to be duly threshed out. Who got the money is also expected to come to light. And just what amounts were really snared will also be brought out in testimony. While Creel and his whole cabinet of associates may be as blameless and guiltless as a new born babe the picture industry is of the conclusion that the Creel bureau will be brought into the hearing in order that just what pictures were made and where distributed and what connections were made with them through the world will be duly spread on record. It is a mighty big proposition and has rocked the picture realm as it has never been rocked.

All attempts to get names and sections directly affected have to date proved fruitless, with subsequent reports from Washington that the Government is going to expose the men who made themselves rich at the expense of the United States.

# SOCIAL EVIL FILMS STACK BROADWAY

## Big Films Dropping One by One Into New York

One by one the special pictures, especially those dealing with the cause and cure of venereal diseases, have been hitting New York and Brooklyn of late, with a brand new one that pertains to a racial controversy between whites and blacks slated to open at the Casino, July 14.

The Casino picture will be "Free and Equal," which is being sponsored by Thomas Ince and A. H. Woods. R. Cecil Smith wrote the scenario. The leads were played by Jack Richardson and Gloria Hope.

"Fit to Fight" was made primarily to show the soldier boys what happens if they didn't live clean lives. The title was changed to "Fit to Win" and sent out to the public as a commercial proposition. It bumped up against repeated censure from the critics and the city officials as well as the National Association of Motion Picture Industry and was the subject of law controversy for weeks. Later the film was permitted to be shown under certain instructions from the Court.

Then came "Open Your Eyes," which the Warner Brothers planned as a big commercial proposition and which has been doing well at the Central Theater, New York, where it has been shown without any interference. It deals with the same kind of theme as that of the "Fit to Win."

Now in course of construction is another picture telling the youth of the land what's going to occur if it persists in not living the simple life, with Samuel Cummins the main factor back of its manufacture.

# RED CROSS SPECIAL

## Picture to Show the Making of a Nurse

Under the direction of the American Red Cross Division of Films a special subject dealing solely with the life of a Red Cross nurse is being gotten out for the exhibitors and public, but which will be distributed through the film channels of the Red Cross.

How a Red Cross nurse attains her station in the standing of the organization, how she goes step by step, through the work, with what part she took in the world's war.

The Film Division is also making a "special" of the juvenile Red Cross workers and it will also come out in the early fall.

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### Get Christie Pictures

The S. A. Lynch Enterprises, with offices at New Orleans and Dallas, have secured the rights to Christie Specials in two reels for the entire territory of Oklahoma, Arkansas, Texas, Louisiana and Mississippi. This new contract with the Lynch Enterprises will make Christie Specials available in a very large number of high-class theaters which have heretofore been unable to secure them.

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### New Keeney Release in Fall

Frank A. Keeney has a brand new picture, "The Uphill Path" with Catherine Calvert as the principal player, which he will bring out for general release early in the fall.

FAN SAN

*NAT ROTHSTEIN*

*Universal's well liked and efficient Advertising Director*

# TO PRODUCE FILMS

## William Faversham and Maxine Elliott Enter Field

The newest arrivals in the world of motion picture production, are William Faversham and Maxine Elliott. After completing a very successful tour in "Lord and Lady Algy," the two stars have announced their intention of starring themselves in a series of motion pictures of their own production.

They have already acquired the screen rights to a story by H. DeVere Stacpool, entitled "The Man Who Lost Himself." If this experiment proves successful, more pictures will follow.

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### Fight Film Ban

Although full and complete pictures were taken of the recent Willard and Dempsey fight in Toledo, it may result that they may be barred from every state in the Union. Attorney General Palmer has just been asked by the National Reform Bureau (Reading, Pa.), to enforce the Rodenberg Act which relates to the interstate movement of motion picture films of pugilistic encounters. If this is done then the Willard-Dempsey fight pictures would be barred from leaving the state of Ohio.

# BUY KALEM STUDIO

## Creation Films, Inc., to Produce at Cliffside Plant

The Creation Films, Inc., a new producing company capitalized at one-half million dollars, announce that they purchased the Kalem studios at Cliffside, N. J., over a month ago. A large amount is said to have been involved in the transaction.

The officers of the company are K. Hoddy Milligan, President; B. D. Biggerstaff, Vice President, and C. C. Shively, Secretary and Treasurer. Mr. Milligan has already started the wheels in motion. One of his first acts was to clean house at the Kalem plant. This was accomplished to the tune of $25,000 worth of repairs, alterations and improvements. Many of the old landmarks have disappeared and today the Creation Company can justly be proud of its new home.

An item of particular interest is the fact that the company will maintain its own releasing organization. Arrangements have been perfected for opening offices and branches in all of the large film centers throughout the United States. The policy will be to produce high class serials which will be released three reels at a time instead of the customary two. Two reel comedies are also included in the program.

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### To Handle Publicity

Frank C. Beetle has been appointed director of advertising and publicity of the Creation Films, Inc., at Cliffside, N. J. Mr. Beetle has in the last few years written material for some of the most prominent stage and screen stars. The Creation work will be handled by Mr. Beetle from his offices at 116 W. 39th Street, New York City.

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### Eddie Small's Bulletin

The Edward Small Inc. has gotten out a little four-page publication entitled the Edward Small Bulletin, which will be published semi-monthly with Maurice Meyers as editor. The first number was a newsy, well-edited affair with the typographical layout sure to help Eddie's film interests.

# FILMS MUST STAND ON OWN MERIT

## Samuel Goldwyn Announces New Policy—No Exhibitor Forced to Accept Product—

THE coming season will be characterized by a great outlay for stars, novels, direction, equipment and exploitation, according to Samuel Goldwyn, president of Goldwyn Pictures Corporation.

"The great strides which the motion picture has made in the last few years demand an entirely new procedure on the part of producers, for both creating and distributing their picturs," said Mr. Goldwyn. Hereafter only great productions and organizations will be adequate.

"Our development in the last eight months from day to day has followed in every step taken, a logical plan. Six weeks ago this company purchased the largest single studio property in the world. I, myself, have spent months in the effort to secure for us the finest array of brains in the producing and directing world. Hereafter no picture issued by Goldwyn will rest on anything except its own merit.

"No novelist can any longer complain with cause that he is unrecognized by the motion picture producer. I cannot speak for others, but for ourselves 'the great novel,' 'the great narrative,' stands foremost. It is for that purpose that we have put our energy and a considerable part of the wealth at our command into the organization of Eminent Authors Pictures. The introduction into pictures of such writers as Rex Beach, Gertrude Atherton, Mary Roberts Rinehart, Rupert Hughes, Gouverneur Morris, Basil King and Leroy Scott marks a new stage in the development of this art. From every standpoint we mean to have Goldwyn Pictures remain the best in the world."

*FLORA FINCH*
*Comedienne*

# BROADWAY PICTURE PROGRAMS AND MUSIC

BY M. M. HANSFORD

## For Your Theater—Complete Picture Programs Built Around The Big Features As Shown On Broadway. You Can Get Much Valuable Help From These Programs In Planning Your Own Show.

### At the Rivoli—"The Firing Line"—Paramount—Irene Castle

The Rivoli orchestra, directed by Erno Rapee and Joseph Littau, renders the third and fourth movements of the famous "Pathetic" symphony by Tschaikowsky for the overture this week. Following this is an unusual scenic called "War Spruce," which shows the way big trees are cut for making aeroplanes. The orchestra plays *Mill in the Forest, Dutch Windmills, April Moods* and *Forest Whispers* during this. Then Emanuel List sings *Asleep in the Deep*, and this is followed by the Rivoli Pictorial. Musical numbers are *Sons of Britain, Birds and Butterflies, Les Enfants de France, Marathon* and *Marche Militaire Francaise*.

As an introduction to the feature, Edna Mampel sang Tschaikowsky's tragic song, *None But the Lonely Heart*. This song is the theme in the feature, which is the Paramount-Artcraft Special, "The Firing Line," with Irene Castle. It is directed by Charles Maigne. In the cast are Frank Losee, R. V. Steele, David Powell, Irene West, May Kitson and J. H. Gilmour.

The musical numbers used in the feature are especially fine, numbering among them *Sicilieta, Caresse, Over the Waters*, the Brahms A-flat Waltz, *Serenade, Chaminade*, and *Demand et Response* by Coleridge-Taylor. The Brahms waltz is used as the girl climbs into the boat at the beginning, and later when he recognizes her on the lawn. The theme is used as a violin solo during the action, later for 'cello with organ accompaniment. The accompaniment for the song was from the stage with piano and violin.

A sunshine comedy, "Wild Lions in a Hospital," furnished the required hilarity for the program, aided by the orchestra in excerpts from "The Girl Behind the Gun," *Cossack Revels, More Candy* and *The Plunger*. The organ solo which closes the program is a *Fanfare* by Dubois.

### At the Rialto—"The Fear Woman"—Goldwyn—Pauline Frederick

Erno Rapee's arrangement of Liszt's thirteenth Hungarian Rhapsody is the Rialto's overture this week. It is conducted by Hugo Riesenfeld. Nat W. Finston and Joseph Klein. Following this comes one of the most exciting pictures seen for some time. No more nor less than roping leopards by Major Jack Allen. It is released through Universal. It shows hunting from an elephant's back, and hand-to-hand tussling with a real leopard. The orchestra used *Dance of the Egyptian Maidens* for this scenic. Then came Greek Evans in *On the Road to Mandalay*, Oley Speaks, and after this song the Rialto Magazine. This opened with the orchestra playing *The Regiment's Return*, going into *Wild and Wooly* for some cowboy thrills. A drum roll accompanied a chariot race. A Happy Hooligan cartoon was linked up to the news, the orchestra playing for this, *Lovingless Day, Debutante* and *In the Gloaming*. One of the most beautiful shots seen recently was "Blossom Time in Nova Scotia," a Kinogram subject, photographed by Tracy Mattheson. This was a riot of color, during which the orchestra played a pavanne.

Interesting scenes of President Wilson in Belgium were shown. He appeared inspecting the ruins, accompanied by high officials, including the King and Queen. Cardinal Mercier was shown, while the orchestra played *Coronation March* and excerpts from "Athalie." This scene aroused great applause. Rosa Lesca, a coloratura soprano, sang Arditi's *Kiss* waltz song. This led up to the feature, which is Pauline Frederick in "The Fear Woman," a Goldwyn picture. She is supported by Milton Sills, Walter Hiers, Emmet King and Lydia Yeamans Titus. Musical numbers for this are *Ecstasy, Love's Torments, Moonlight Sonata, Simple Confession, In St. Malo, Yankee Girl, Cherry Blossoms*, the theme being a movement from Beethoven.

The comedy is the Mack-Sennett "Trying to Get Along," furnishes the fun of the bill. The musical setting for this includes *A la Carte, Slippery Hank, Hop Along, Zoo Step* and *Ja Da*. The program closes with an organ solo, *Marche Romaine*, played by Arthur Depew.

### At the Strand—"The Veiled Adventure"—Select—Constance Talmadge

Excerpts from "La Gioconda" proved popular as an overture at the Strand for the week beginning Sunday afternoon. Carl Edouarde directed the orchestra. A new drop curtain is a feature of the Strand's summer dressing of the theater's interior. It matches the slip-covers on the chairs.

The scenic was one of the Outing-Chester series, called "Getting the Cassiar's Goat," pictures showing goat hunting with the camera. This contained some excellent photography of Alaskan mountain scenery. The orchestra played during this the *Serenade* by Widor, and Ralph Brigham finished with Kinder's *Berceuse* on the organ. Bruce Weyman, one of the most popular singers on Broadway before the war, came back to the Strand in *On the Road to Mandalay* by Oley Speaks. Mr. Weyman has just returned from France, where he was wounded in an aeroplane fall. He was given a rousing welcome by the audience.

The Strand Topical Review had some thrilling scenes of wild western bull-dogging and crack steer ropers. The orchestra broke into *Western Rodeo* for these scenes. Other numbers used were *Step Lively*, Sousa's *Thunderer* and *Carolina Sunshine*. A shot of interned Germans leaving the country was accompanied by Tosti's celebrated *Good-bye Forever*, which caused applause. Two other musical numbers brought the news feature to a close, *Blue Devils* and *Nation's Awakening*.

Winsome Constance Talmadge in "The Veiled Adventure" is the feature for the week. She has the support of Harrison Ford, Stanhope Wheatcroft, Vera Doria, T. D. Crittenden and Vera Sisson. The story concerns the schemes of a young girl, who grows suspicious of her fiance through the finding of a gray veil. She successfully upsets his plans and marries the right one in the end. The orchestral selections for the beginning of the picture were taken from "The Royal Vagabond," which is now running in New York. This was a wise choice, for the music fits the action excellently.

Another vocal offering by the Strand was Mlle. Marguerite Lemare, who sang *Love's Garden of Roses*, Wood, and Waller's *Her Dream*. The comedy was a Mack-Sennett, "Trying to Get Along," which showed how to run a restaurant on the roughneck plan. The organ solo was Chopin's *Military Polonaise*, played by Ralph Brigham.

### At The Broadway—"Yankee Doodle in Berlin"—Mack Sennett

Mack Sennett's comedy-feature, "Yankee Doodle in Berlin," continues at the Broadway, the big Moss house. This unusual picture is surrounded by a program of excellent entertainment that reflects great credit on the management. There is a fine scenic and weekly news features and a "Happy Hooligan" cartoon, "The Tale of a Shirt."

The orchestra which has been removed to the pit to make way for the bathing girls plays a medley of "Gems from Broadway," suitably arranged by S. W. Lawton, the general musical director for the Moss houses. The music for the Sennett picture consists of light dance numbers, just right for such action, many of them in the opening reels suggesting George M. Cohan's style, with snatches of *Yankee Doodle* and other American airs interspersed in the score. Later in the action, where the battles occur, the music goes into the conventional battle music type. All effects are well handled, and the comedy abounds in fine chances for the trap drummer. The whole program is ideal for hot weather, such as has been experienced since the bathing girls came to Broadway. The capacity audiences attest the popularity of the show.

### "Forbidden"—Universal—Mildred Harris

A story of a country girl, longing for city life. Her hero comes at last and takes her away. He tries to keep her from the fast set, the climax taking place in an opium den, after which husband and wife go back to the country and take up the happier life.

The music for the first, or farm part, must consist of some rube tunes, not too marked. Pieces like *Circus Day Back Home, After They've Seen Paree*, or a medley of old folks' tunes will answer. The theme for Maddie at the beginning should be of the "longing" type. The well-known *Poem* by Fibich is an excellent example. Also *One Fleeting Hour* (Fox) is fine. When the jealous farm-hand appears the music should be just a little agitated. The action up to this point will be easy to follow. Later there is a dance scene, with a little jazz effect. At title, "In the fall," bring up the music to festive in character, for a wedding scene. Do not play a wedding march. If capable the player should then make a dramatic theme out of the original longing theme. Simply add a few big chords, change into minor at intervals, and use imagination. Make it highly dramatic at the parting of Maddie and Fred. Then there comes a long scene in Chinatown, which will require music on the Chinese order. Chinese blocks will furnish much of the atmosphere. A Chinese gong will add to the effects. Make it agitato at the hop joint, taking note of shots. From this point on the action will become milder, and the music will gradually return to pastoral character, although it should not go back to rube tunes. Rather go back to the original theme, played a little more joyously.

Both organist and pianist will find this picture easy to play and follow. It is well built up from the musical standpoint. A proper setting will add materially to the value of the presentation. It is well adapted to treatment on the organ.

Advertising posters for the house front can picture the Chinese quarters vividly, and this is always an attraction to the majority. The name of the star (Mrs. Charles Chaplin) is good to juggle with—her work in this being probably her best. The picture is superbly mounted and can be played up as splendid entertainment.

### "His Bridal Night"—Select—Alice Brady

Alice Brady plays the parts of two twins, each of which has a somewhat different disposition. One is to be married, the other one steps in and causes a little anxiety on the part of the groom, but after the wedding ceremony, the other one takes the bridegroom away, leaving the real wife to chase after them. She does so and the many odd situations furnish a pleasant and diverting picture.

It is possible to set two themes, one for each twin, in this picture with good results. In doing this it is best to take one piece of music and use

(*Continued on page* 1114)

# PICTURE FIRST SHOWINGS REPORTED BY WIRE

## Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor *Are An Exact Average,* the Same Terms Being Used in All Wires to Us

### "The Challenge of Chance"

**Independent, Jess Willard, Directed by Harry Revier, Scenario by Roy Somerville**

WIRE REPORTS—EAST

*Box Office Value*.....Fair
*Exhibitor Comments:* "Did not do the business expected."

WIRE REPORTS—CENTRAL

*Box Office Value*.....Good
*Exhibitor Comments:* "Interesting to those who are interested in Willard."

WIRE REPORTS—CANADA

*Box Office Value*.....Good
*Exhibitor Comments:* "Willard drew." "Western story along usual lines."

WHAT IT IS

Brawny cowboy protects a fair damsel and her horses from the plots of a raft of villians and then hands her over to the man she loves. When he swings his fists around—oh, boy!

• • •

### "Tangled Threads"

**Exhibitors' Mutual, Bessie Barriscale, Directed by Howard Hickman, Scenario by M. B. Havey**

WIRE REPORTS—EAST

*Box Office Value*.....Good
*Exhibitor Comments:* "Well produced." "Nothing wonderful." "Pleasing."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Adequate
Technical Handling.....Fair
Coherence .....Fair
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Fair
Quality as a Picture.....Fair

WHAT IT IS

Faithless husband who is strong for a Russian cabaret dancer, is to be taught a lesson by wifie who goes and does likewise. But friend husband springs a surprise on her by presenting her with a divorce suit which she loses along with her child. Eventually, after soul-racking experiences, the chasm is bridged and three hearts beat as one.

• • •

### "The Uplifters"

**Metro, May Allison, Directed by Herbert Blache, Scenario by Geo. D. Baker**

WIRE REPORTS—EAST

*Box Office Value*.....Good
*Exhibitor Comments:* "Pleasing story." "Good acting by Allison."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Good
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

A young stenographer comes into the toils of a bunch of parlor Bolshevists, and finds herself delegated to do all the work while everybody else takes it out in talking. She is also about to marry one of the gang, but his wife interferes. A conventional rich man's son comes in at the right moment and proves a most satisfactory candidate for husbandship.

### "Happiness a La Mode"

**Select, Constance Talmadge, Directed by Walter Edwards, Scenario by Alice Eyton**

WIRE REPORTS—EAST

*Box Office Value* .....Good
*Exhibitor Comments:* "Modern comedy drama that entertains." "Star a puller."

WIRE REPORTS—CENTRAL

*Box Office Value* .....Fair
*Exhibitor Comments:* "Interest only fairly sustained."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence .....Fair
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Excellent
Quality as a Picture.....Fair

WHAT IT IS

Thinking her husband should be allowed all the freedom in the world, Barbara gives him the impression that she is not particularly interested in him. Whereupon he seeks a professional co-respondent and hopes for a divorce. But before that is achieved little wife gets wise and wins him back.

• • •

### "Be a Little Sport"

**Fox, Albert Ray and Elinor Fair, Directed by Scott Dunlap, Scenario by Joseph A. Roach**

WIRE REPORTS—EAST

*Box Office Value* .....Good
*Exhibitor Comments:* "Light picture." "Full of laughs."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Excellent
Technical Handling.....Good
Coherence .....Good
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

At the last minute, the bride-to-be is nowhere to be found! And one hundred thousand round silver hundredcent pieces depend on the marriage! If the little stenographer who sits opposite could be persuaded to go through a mock ceremony—! She is, and she does, and eventually goes through a real one, because she is a much nicer girl than the bride-to-be.

• • •

### "The Firing Line"

**Paramount-Artcraft, Irene Castle, Directed by Charles Maigne, Scenario by Clara Beranger**

WIRE REPORTS—EAST

*Box Office Value*.....Good
*Exhibitor Comments:* "Castle drew well." "Comments on story not favorable."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Excellent
Technical Handling.....Excellent
Coherence .....Convincing
Acting .....Excellent
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Excellent
Quality as a Picture.....Excellent

WHAT IT IS

Beautiful society belle suddenly discovers that she is only an adopted daughter, and in despair marries a morbid playmate for some inexplicable reason, keeps the affair secret, and flies to Europe. Later she falls in love with some one actually, and things look pretty well mixed up until friend husband obligingly shoots himself.

• • •

### "The Outcast of Poker Flat"

**Universal, Harry Carey, Directed by Jack Ford, Scenario by H. Tipton Steck**

WIRE REPORTS—EAST

*Box Office Value*.....Good
*Exhibitor Comments:* "Bret Harte story pulled." "Well done."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Excellent
Technical Handling.....Good
Coherence .....Good
Acting .....Good
Scenic Setting.....Good
Photography .....Excellent
Atmospheric Quality.....Excellent
Costuming .....Excellent
Historical Interest .....Excellent
Quality as a Picture.....Excellent

WHAT IT IS

Gentleman gambler of the old days in the West adopts a little boy, and has the misfortune to fall in love with the same girl that his ward loves when the latter has arrived at man's estate. The girl loves the older man, but in order that his ward may be happy, he sacrifices himself so that the two youngsters may marry.

• • •

### "The Lone Star Ranger"

**Fox, William Farnum, Directed by J. Gordon Edwards, From the story by Zane Grey**

WIRE REPORTS—WEST

*Box Office Value*.....Great
*Exhibitor Comments:* "Picture and star popular." "Good business."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest.....Strong
Technical Handling.....Good
Coherence .....Good
Acting .....Good
Scenic Setting.....Effective
Photography .....Good
Atmospheric Quality.....Convincing
Quality as a Picture.....Good

WHAT IT IS

A Ranger, in the old days in Texas, while bent on rounding up the eternal band of cattle thieves, falls in love with the daughter of the leader of the band. It is only after many vicissitudes involving fights and gunplay of fifty-seven varieties that they all live happily ever after—except for those that are made to bite the dust.

• • •

### "The Profiteers"

**Pathe, Fannie Ward, Directed by George Fitzmaurice, Scenario by Ouida Bergere**

WIRE REPORTS—EAST

*Box Office Value*.....Good
*Exhibitor Comments:* "Ward very popular."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....High
Dramatic Interest .....Gripping
Technical Handling.....Good
Coherence .....Logical
Acting .....Excellent
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

An unscrupulous capitalist in order to make a righteous and patriotic attorney cease in his efforts to expose profiteering and dispense with the profiteers, fixes up a plot in which the attorney's wife seems to be scandalously involved with a man about town. All ends well, however, with the aid of a desk paper file which pierces the villain's vital organs at the crucial moment.

• • •

### "A Sporting Chance"

**Pathe, William Russell, Directed by Henry King, Scenario by Stephen Fox**

WIRE REPORTS—EAST

*Box Office Value*.....Great
*Exhibitor Comments:* "Great story." "Especially well done in every way."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Fair
Coherence .....Good
Acting .....Fair
Scenic Setting.....Effective
Photography .....Good
Atmospheric Quality.....Fair
Quality as a Picture.....Good

WHAT IT IS

Enterprising theatrical producer attempts to save his play from the claws of the vultures known as dramatic critics, by actually staging the plot of the play in a large hotel. An unwitting real-life hero steps innocently into the midst of it, acts just as the hero in the producer's play acts, and justifies the existence of that opus.

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### "Gates of Brass"

**Pathe, Frank Keenan, Directed by Ernest C. Warde, Scenario by Jack Cunningham**

WIRE REPORTS—EAST

*Box Office Value*.....Good
*Exhibitor Comments:* "Strong story." "Keenan liked."

**NAT'L BOARD OF REVIEW REPORT**

| | |
|---|---|
| Entertainment Value | Unusual |
| Dramatic Interest | Strong |
| Technical Handling | Good |
| Coherence | Good |
| Acting | Fine |
| Scenic Setting | Good |
| Photography | Good |
| Atmospheric Quality | Good |
| Costuming | Good |
| Quality as a Picture | Excellent |

**WHAT IT IS**

Shell game expert becomes ambitious and successful in wholesale crookery, but he is inclined to mess things up a bit when he crooks the father of his daughter's fiance. However, he is finally convinced of the error of his way, reforms and pays back his illgotten gains, only to pass away in one last wild souse party.

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### Produce Scenes in Cleveland

Captain F. F. Stoll, representing the United States Photoplay Corporation of Washington, D. C., has established an office in the Hotel Winton, in Cleveland, where he is busy interviewing possible future film stars. Captain Stoll is there in the interests of the picture, "Determination," of which he is the author. He will make just two scenes in Cleveland. The rest of the picture will be made either in New Orleans, or Los Angeles. Cleveland was selected because it is rich in types beside which, it was desirable to get some new locations, something that differed from New York.

• • •

### James Getting Big Salary

On the switch from the Metro Press Bureau to the publicity and advertising direction of the William Fox pictures, Arthur James is understood to now be drawing down a yearly salary of $13,000.

## LITTLE TRIPS TO THE LOS ANGELES STUDIOS—By Barrymore

"EVERYBODY rests but Karger" are the new words to that old refrain, which they're singing at the Mero studios. Viola Dana, Bert Lytell, May Allison, and Hale Hamilton are all conspicuously absent from the studio, and Mme. Nazimova has not yet resumed production. On the other hand, Director General Maxwell Karger and his scenario staff, June Mathis, Finis Fox, A. S. Le Vino and Billy Younger are putting in eight good hours of work daily.

The tapping of typewriters in the offices of the script scribes is accompanied by the tapping of hammers and the buzz of saws at the south end of the Metro lot, where a big new inclosed studio is under construction. A new outdoor stage has already been completed.

Across the street in the five acre lot to be used for exterior settings and street scenes, a regulation baseball diamond is laid out, and Director General Karger is found there daily at noon and after work batting flies, playing catch, or practising with the Metro nine, which he is coaching.

Luther A. Reed, scenario writer who has been associated with Universal and Metro, has been retained by Thos. H. Ince on his scenario staff and is now engaged writing the continuity for Gouverneur Morris' well-known story, "Behind the Door," which is to be given an elaborate production at the Ince studio.

Tom Mix, who has just started on a story that he wrote himself, entitled "A Hardboiled Tenderfoot," and which he is also directing, is going to play the part of Romeo in this picture. Not through the whole picture but in one of the scenes where his proud father pictures him as the famous lover of Shakespeare's creation, the sight of Tom Mix in tights should be worth going miles to see.

After several years of successful original stories and scenario writing for stars of the screen, Fred Myrton has joined the scenario department of the Jesse D. Hampton Productions in Hollywood.

Earle Montgomery and Joe Rock are working on a novelty "Tramp" picture featuring the type of hobo that made the late Nat Wills famous on the vaudeville stage.

The cast for Charles Ray's next photoplay, now being made at the Thomas H. Ince Studio in Culver City, included the following players: Charles Ray, Margerie Wilson, Wade Botiler, Gordon Mullen and Otto Hoffman. Several spectacular scenes call for hundreds of extra actors.

Harry Wulze, former producer and author, recently discharged from the Aviation Corps, is now Managing Editor for Century Comedies, and busy getting out situations and titles for Directors Fishback and Watson.

The last of the scenes in "The Perils of Thunder Mountain" serial to be made at the studio have been filmed and the Antonio Moreno-Carol Holloway Company has left for Truckee. They will remain away about five weeks and complete the serial in the Northern California town where it was started.

Bessie Love, with a new leading man, has started the picturization of Millicent Evison's story, "Over the Garden Wall," which is, as Director David Smith puts it," a typical love story."

Henry King, who is responsible for many of the Mary Miles Minter successes, has commenced work as a director at the Thomas H. Ince Studio in Culver City. He is directing the screen destinies of Douglas MacLean and Doris May. His first production will be the screen version of May Roberts Rinehart's story "Twenty-Three and a Half Hours Leave."

• • •

### "Lost Battalion" Film Shown

Major Gen. Robert Alexander was host at an entertainment for the survivors of the Lost Battalion. The entertainment, given in the ballroom of the Ritz-Carlton, included the first showing of the screen reproduction of the "Lost Battalion" and was the first re-enactment of a history-making battle of this war.

The picture was reproduced by Edward A. MacManus, under the personal supervision of General Alexander. The United States Signal Corps collaborated in the photoplay, making it possible to show the public the original maps and documents used by the staff officers of our army during the fighting. Col. Whittlesey, commanding the six companies which were trapped, was one of the "stars."

• • •

### Griffith Changes Bill

"Broken Blossoms," at the Geo. M. Cohan Theater, will be shown for the last time Sunday evening, July 20. The next Griffith offering, opening July 21, will be "The Fall of Babylon," a spectacle based on an episode from "Intolerance," A feature of this production will be the appearance of four thousand dancing girls at the Feast of Belshazzar.

## PICTURE 1ST SHOWINGS SUMMARY FOR LAST THREE WEEKS

| | | |
|---|---|---|
| Avalanche, Artcraft | (*East*) | **Good**–"Star popular." (*West*) **Great**–"Ferguson does justice to a wonderful part." "Evidently most popular woman on screen." (*South*) **Good**–"Good story with interesting romance running through it." |
| Beauty Proof, Vita. | (*East*) | **Great**–"Morey extremely popular." |
| Big Little Person, Univ. | (*East*) | **Good**–"Murray a favorite." |
| Birth of a Race | (*Central*) | **Good**–"Timely theme." "Beautiful scenery." |
| Caleb Piper's Girl, Pathe | (*East*) | **Good**–"Held the interest." |
| Cowardice Court, Fox | (*East*) | **Good**–"Good version of novel." (*West*) **Good**–"Splendid comments." "Good crowds for hot weather." (*South*) **Fair**–"Did fair business." |
| Destiny, Univ. | (*East*) | **Great**–"Another great Phillips picture." (*West*) **Great**–"Phillips scores another triumph." (*Canada*) **Good**–"Strong picture of frenzied finance." |
| False Faces, Param. | (*East*) | **Great**–"Gripping story." (*Central*) **Great**–"Splendid picture." "Fine acting." (*West*) **Good**–"Walthall very popular." |
| Fools and Their Money, Metro | (*East*) | **Good**–"Simple but pleasing story." "Wehlen liked." (*Central*) **Good**–"Typical Wehlen picture." "Wehlen's followers liked it." |
| Girl at Bay, Vita. | (*East*) | **Good**–"Beauty of star big factor." |
| Girls, Param. | (*East*) | **Great**–"Clark very popular." "Well known title big puller." |
| Hay Foot, Straw Foot, Param. | (*East*) | **Great**–"Ray one of best drawing cards." |
| Innocent Adventuress, Param. | (*East*) | **Good**–"Interesting." "Well acted drama." (*West*) **Good**–"Satisfactory." |
| Lion and the Mouse, Vita. | (*East*) | **Great**–"Strong story, well told and finely acted." (*Central*) **Good**–"Joyce in a part that suits her ability." (*West*) **Great**–"Just the kind." "Joyce just fits part." |
| Little Rowdy, Tri. | (*East*) | **Good**–"Pleasing." |
| Love and the Woman, World | (*East*) | **Good**–"Star liked." |
| Love Hunger, Hodkinson | (*East*) | **Good**–"My clientele likes Lillian Walker." "She always pulls." (*Central*) **Good**–"Walker at her best." "Pleasing." |
| Mayor of Filbert, Tri. | (*East*) | **Good**–"Seemed to interest throughout." |
| My Little Sister, Fox | (*West*) | **Good**–"Nesbit's latest and best." |
| Oh, Boy! Pathe | (*East*) | **Good**–"Familiar title drew." "Dainty." |
| Other Men's Wives, Param. | (*East*) | **Fair**–"Old stuff, but Dalton is always good." (*West*) **Good**–"Striking title." "Interesting theme." |
| Putting It Over, Param. | (*East*) | **Good**–"Real comedy as only Washburn can put it over." (*West*) **Fair**–"Star only good thing." (*South*) **Fair**–"Rather weak stuff." |
| Putting One Over, Fox | (*East*) | **Good**–"Walsh in a good comedy." (*Central*) **Fair**–"Only somewhat interesting." "Hackneyed story." (*West*) **Good**–"Had lots of laughs." |
| Secret Service, Param.-Art. | (*East*) | **Good**–"Popularity of original pulled big houses." (*West*) **Good**–"Patrons anxious to see Warwick again." (*South*) **Great**–"Full of incident." "Realistically told." |
| Sleeping Lion, Univ. | (*East*) | **Good**–"Salisbury building up a following." (*West*) **Good**–"Satisfactory in every way." |
| Some Bride, Metro | (*East*) | **Good**–"Went over big." "Marriage certificates of newly married couples admitted them free." (*Central*) **Good**–"A pleasing picture." (*West*) **Good**–"Good summertime entertainment." "Star liked." |
| Spark Divine, Vita. | (*East*) | **Great**–"Joyce means full houses." "Fine story." |
| Upside Down, Tri. | (*East*) | **Great**–"Holmes very funny." "Gives Holmes great opportunities. |

two contrasting parts. Take Friml's *Melody*, for instance, and use the first part for the love affairs of the twin that marries, and the second part for the other one. Both marry in the end. so they will both need a love theme, although they are played by one person. There will be a short wedding scene, and for this the player can use a quiet piece, Wolstenholme's *The Answer* will fit many such scenes. There will be need for several agitatos. But in general the music will be of the light comedy order. Such pieces as Chaminade's *Scarf Dance*, Gillett's *Secret*, Elgar's *Salut d'Amour*, and the compositions of Nevin will be found just the thing. There is scarcely any need for dramatic music, except of the burlesque type. This can be easily faked with some sharp chords.

There will be no difficulties for the organist or piano player in the picture. Any of the above pieces can be played on either instrument with success. Stoughton's new suite *In Fairyland*, Stebbin's *In Summer* and Brewer's *Summertime Sketch* are all good for the organist.

There is a good chance to play with photographs of Miss Brady in the advertising: such as having them posted over the lobby, two and two, and asking which is which. As a mole is the only distinguishing mark, this can be brought out without giving the identity away.

Select a Bruce scenic and have a slapstick comedy of the Sunshine variety for contrast. Use a light overture for orchestra, a modern light opera is preferable, like *Pirates, Pinafore*, etc. Vocal solos, if any, should be in keeping with the feature, light and melodious.

### "The Westerners"—Big Authors Productions—Mildred Manning and Guy Stewart

This is a picture of the wild west, with a plot involving Indian murders, villiany in general, and in particular that of a half-breed, who kills the mother of a young child, and then takes the child away to a gold-mining town, raising her as his own daughter. The plot brings out the true story of her parents in the end and the guilty ones are punished. There is plenty of wild action in the picture, thrills and climaxes of all kinds. It is a telling story, filled with interest from beginning to end.

Music of the western type will be required to play this feature. Much of this will have to be taken from the folios of the publishers. One is published by Witmark and contains some western "scenes." Then there is a western allegro by Hugo Riesenfeld, one by Falck, and one or two others published in Schirmer's Galaxy. All of these will be needed, as the picture as viewed was seven reels in length. The music will be neutral at screening, and afterward there must be plenty of Indian color to it. Several whole scenes are made by Indians, and the music for these should be of that type. *Wyoming Days* and *Honky Tonky* will be found useful, played sometimes very softly and again as hurries and agitatos. For the old crazed father play *One Fleeting Hour*. Play in the tempo of his actions. When he chases butterflies play it fast, then when he is quiet, slow down. It will give a beautiful effect when he stands and wonders who the girl is. This occurs several times. Other numbers can be selected from one- and two-steps, as much of the later action takes place in dance halls. There is a thunderous climax where lighting strikes a tree.

The organist and pianist will find this a pretty lively feature to get through on schedule time. It abounds in big scenes, dramatic and tragic, and the more instruments there are the better it can be played. However, if the organist does not play himself out at the start he can get through all right. The piano is scarcely big enough to carry over a feature like this.

Stewart Edward White's name is good to advertise the play to regular patrons among the reading public. Such short notices will invariably attract if displayed in the daily press. The picture can be played up as a 100 per cent entertainment.

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## "COLONEL BRIDAU"

### Film Adapted from Famous Balzac Novel

The Entente Film Corporation, Inc., presented its recently acquired French picture, "Colonel Bridau," at Wurlitzer Hall June 18 for exhibitors and the trade press. Upon coming away from the showing the thing that impressed one most was the remarkably valuable advertising incentives the feature contains, material that if used wisely by exhibitors should pull good houses. These opportunities lie in the facts that the film is an adaptation of Balzac's famous novel, "La Rabouilleuse" and that from the same source and, of course, presenting the same story as the well known play, "The Honor of the Family," in which Otis Skinner played Colonel Bridau to great success.

The story, which takes up five reels, concerns the vicissitudes of Colonel Phillipe Bridau, the middle aged hero of Napoleon's campaigns, in saving the honor and fortune of his family. The Colonel's mother is supposedly disinherited by his grandfather and the huge fortune goes to Jean Jacques Rouget, the officer's uncle, who later falls in love with a common girl of extraordinary beauty. She, with the aid of her sweetheart, Max Gilet, plan to mulct Rouget. Gilet tempts Bridau to a duel and is killed. Just before the fight Rouget learns of the perfidy of the girl and how close he came to ruin and in gratitude he confesses that the entire fortune belongs to his sister, the Colonel's mother, and that he had cheated her out of it. Parallel to this main plot runs the rather unconsequential love story of Colonel Bridau and the unfaithful Mariette.

The cast of players contains some Parisian actors that have been seen before in this country in imported films. Their work is done in the familiar Gallic manner, with an extravagance of expression, which assists noticeably in telling the story. The story is rather fragmentarily told in some spots, which frequently gives the impression of a lack of continuity, but this is by no means the case with the entire picture. The photography is clear and the settings and costumes are absolutely correct.

TIDDEN.

### SPECIALLY ADAPTED FOR PHOTOPLAY MUSIC

| | |
|---|---|
| Air a Danser, Borowski | Presser |
| Intermezzo, Celli | Schirmer |
| Serenade Triste, Ferrata | J. Fischer |
| Desire, Burnham | Schmidt |
| Contes Bleu in D, Chaminade | Church |
| Premier Amour, Benoit (Love Theme) | Schirmer |
| At Evening, Whelpley (Scenics) | Boston Music Co. |
| Interlude, Lucas | Boosey |
| Serenade, Widor (Scenics) | Schirmer |

## "THE SOLITARY SIN"

### Dime Museum Exhibition Features This "Tell the Truth, Kid" Screen Story

Some of these days some budding scenario writer is going to rise from the depths and tell the folks the real "inside" story of Adam and Eve. Now that the pictures have made Prohibition more probable than other designed layout of propaganda and the mamas and the papas have swatted John Barleycorn high and mighty on the hip, the Santa Claus illusion has been dispelled with the photoplay exposure repeatedly brought out and screen continuity has done everything imaginable for us to see everything as it is now, comes another presentment of the eternal question, "Should the parents tell their boys truths of the social evil." Aye, there is the question.

As far as one can determine from looking at "The Solitary Sin," it looks like a commercial proposition more than anything else, as the story takes a fourteen-year old boy and makes an old man out of him. It presents an idea not new either to the screen or stage, but it is brought out a little differently from some of the former versions. "The Solitary Sin" is to be classified right along with the others that touch on "damaged goods" subjects and do not make any bones about calling an ace an ace.

Three boys raised in the same old town lot atmosphere are set on different family standards. The Merediths resolve to tell their fourteen year old son Bob the truth. So Daddy takes the kid in knicks to an institution which recalls the days of the old dime museum of works of art and anatomical specimens resultant from depravity, and there shows him vividly the results of unrestrained lust and passion.

Then comes the story of the three boys grown up, the other two went on through budding and growing manhood without any knowledge of what was in store for them; the boy made old overnight by the horror of what might happen becomes a successful lawyer, but his college chums become examples of youthful folly.

Of course, affairs are straightened out, and the papers carried a front page spread of a scathing arraignment of parents who refuse to tell their boys the truth.

It is a type of picture that will not add lustre to the shining standard that the motion picture industry is striving to maintain and will no doubt bring forth some more healthy objection to its operation from the same men who fought against the "Fit To Win" picture.

MARK.

## KEENAN'S OWN CO.

### Former Pathe Star to Place His Own Pictures on the Screen

Frank Keenan, who hit New York along last week after his hot trip to St. Louis, where he attended the Exhibitors' League convention, to draw some money from the bank and board a fast train for the the Toledo fight, will not be on the Pathe payroll next season. Keenan has decided to go into the picture-making business on his own, planning a removal to the Pacific Coast soon.

Keenan since quitting the dramatic and vaudeville stage for films has been highly successful, and will make a series of subjects along the line he has been identified with, making Los Angeles his permanent residence.

The Keenans have been living in their own home in Laurelton, L. I., but have disposed of that place to move to the Coast.

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### National Association to Meet in Rochester

The third annual meeting of the National Association of the Motion Picture Industry will be held at the Hotel Seneca, Rochester, N. Y., on Aug. 5th and 6th instead of in October. This decision was arrived at at a meeting of the Executive Committee held last week following a request which had been received from George Eastman, president of the Eastman Kodak Company, advising that the earlier date would be more agreeable to him.

A special train will be placed at the disposal of the members, leaving the Grand Central Station Monday night, Aug. 4. On Tuesday morning, Aug. 5, the members of the association will convene, with President William A. Brady presiding. Reports will be presented reviewing the activities of the association, and its many important committees during the past year. Following this meeting the Board of Directors will be elected for the ensuing year.

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### Neilan Due in New York

Marshal Neilan, who recently formed his own manufacturing company with his entire releasing program already contracted for, is due in New York any day, the finishing touches being put to the Anita Stewart "In Old Kentucky" feature, which will fulfill Neilan's contract with Louis Mayer. Neilan will hereafter devote his entire time to his own company.

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### Jose Starts Work

Edward Jose, the Belgian director, who recently formed his own company, to be known as the Edward Jose Productions, has begun work on the first of his own pictures, "Mothers of Men." "Mothers of Men" is a screen adaptation by Charles Whittaker, from the novel of the same name, by Henry William Warner and De Witte Kaplan.

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### New Mersereau Film

"Love Wins" is the title of a five-reel picture play of rare merit, with Violet Measereau as the star, which is nearing completion in the studios of the H. & H. Productions, Inc. Herbert E. Hancock is directing the production.

NEW COMEDY LISPING SONG

# "SIPPING CIDER THRU A STRAW"

TIES THE TONGUE BUT LOOSENS THE LAUGH

HERE IS YOUR COPY

ORCHESTRATIONS IN C, Eb AND F NOW READY

From The House that gave you the following Comedy Hits

HIT No. 1

EV'RY-WHERE THAT WILSON GOES

HIT No. 2

OH HELEN!

HIT No. 3

BLUES MY NAUGHTIE SWEETIE GIVES TO ME


## Sipping Cider Thru A Straw

### (Thipping Thider Thru A Thtraw)

By CAREY MORGAN,
*Composer of "I'm Glad I Can Make You Cry," "Oh, Helen," "Wait & See," etc.,*
AND LEE DAVID.

INTRODUCTION.
*Allegro moderato.*

*Vamp.* VOICE.

Sweet-est girl I ev-er saw, Was
When first I saw her with a straw, Said

sell-ing ci-der in a groc-'ry store, At half-past six when the
I to "she," "What are you doing that for?" Said she to me, "Why

sun would set, I used to go to see my pet, She'd
don't you know, That sip-ping ci-der's all the go?" She

take the key and lock the door, We'd get some ci-der and a big long straw.
was so sweet, as sweet can be, But sip-ping ci-der was the end of me.

CHORUS.

Thip-ping thi-der thru a thtraw, We sat there for

hours or more, I thipped firtht and she thipped latht, But

she thipped motht be-cause she thipped tho fatht, We thipped till our thtraw did thlip, And
she thipped motht be-cause she thipped tho fatht, Cheek to cheek like Paw and Maw,

I thipped thi-der from her lip, That's how I won my
We thipped till our lipth got sore, Now I've got ten

moth-er-in-law,
kids or more, Thip-ping thi-der thru a big long thtraw. big long thtraw.


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From The House that gave you the following Ballad Hits

HIT No. 4

WAIT AND SEE

HIT No. 5

TEARS OF LOVE

HIT No. 6

KEN-TUCKY DREAM

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